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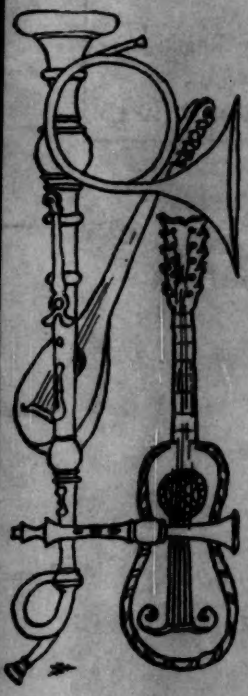
REVIEW OF THE WORLD'S MUSIC *PUBLISHED SINCE 1880*

MARCH, 1958
35 Cents



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Published by Gainsburg-Shack, Inc.
119 West 57 St., N. Y. 19 Tel. Circle 7-4500

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Vol. CLVII, No. 4
Whole No. 3351

MUSICAL COURIER. Published in 12 monthly issues January through December and annual directory issue January 15, by Gainsburg-Shack, Inc., at 119 West 57th Street, New York 19, N. Y. Entered as Second Class matter January 8, 1883, at the Post Office, New York, N. Y., under the Act of March 3, 1879. Entered as Second Class matter June 16, 1943, at the Post Office, New York, N. Y., under the Act of March 3, 1879. Single copy 35 cents; directory issue one dollar. Yearly subscription including directory issue—$3.50—Canada $4.50—Elsewhere $5.00. Two weeks' notice is necessary for change of address. Give old as well as new address and include Postal Unit Number. (The MUSICAL COURIER is now available in microfilm.)

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March, 1958
Seventy-eighth Year

nothing but

Philharmonic Announces Plans For Next Season

Leonard Bernstein, musical director of the New York Philharmonic, has announced that during the 1958-59 season the programs of the Orchestra for the first time will follow an overall scheme, which will give special emphasis to various kinds of music, both new and old, and will include a general survey of American music. A major change in the structure of the concert schedule will be the replacing of the formal Thursday evening concert by an informal preview at which the musicians will wear sack suits and the conductors will give brief commentaries. The first formal program will be presented on Friday afternoon and repeated on Saturday evening. There will be 30 Saturday evening concerts, instead of the present 16, in the new 30-week season (an extension of two weeks beyond the present season). The concerts presented every Sunday afternoon during the season may be a repetition of the Friday-Saturday pair or may include other repertory and soloists. The series of popular-priced concerts conducted by Andre Kostelanetz will be shifted from Saturday to Sunday evenings.

Mr. Bernstein will conduct 18 weeks of the season in four blocks of four to six weeks, separated by four-week periods in which guest conductors Dimitri Mitropoulos, Sir John Barbirolli, Herbert von Karajan, and Thomas Schippers will occupy the podium. Mr. Bernstein's programs during his 18 weeks will provide a general survey of American music from the earliest generation of American composers to the present. No one program will be made up entirely or even predominantly of American music, but American music will be the continuous thread through the programs. Mr. Bernstein will conduct parallel series during each period, such as the Handel festival, honoring the two-hundredth anniversary of the composer's death, during his final six-week period. The programs of the guest conductors will complement the Bernstein weeks by placing emphasis on music, new and old, of other nationalities.

Stiedry to Take Leave

Fritz Striedry, Metropolitan Opera conductor, will be on leave from his duties during the early part of next season to complete an opera on which he has been working for some time. The opera is based on a play, "Der Gerettete Alkibiades," by the late German writer Georg Kaiser, who was a friend of Dr. Stiedry. The conductor-composer has received a grant from an anonymous donor to enable him to complete the opera, which is his first, although he has composed in other forms.

At a luncheon of the American Women in Radio and Television, ROBERT W. SARNOFF, *president of the National Broadcasting Company, announces that the NBC Opera Company has accepted an invitation to premiere at the U. S. Pavillion of the Brussels International Exposition next summer a new opera, "Maria Golovin," commissioned from* GIAN-CARLO MENOTTI *by NBC for the occasion.* HOWARD CULLMAN, *U. S. Commissioner of the Fair, is at Mr. Sarnoff's right, and the composer at his left.*

Schonberg Heads Critics Circle

At a recent meeting of the New York Music Critics Circle, Harold Schonberg, of *The New York Times,* was elected president, Francis Perkins, *New York Herald-Tribune* vice president. Re-elected were Edward Downes of *The New York Times,* secretary, and treasurer, Arthur Holle of *Aufbau,* New York German publication.

American Artists To Appear in Israel

Noted American conductors and concert artists will perform with the Israel Philharmonic Orchestra during 1958, it has been announced by Henry Haftel, manager of the orchestra. Mr. Haftel has been in New York making preparations for the orchestra's season at the Frederic R. Mann Auditorium in Tel Aviv, which was erected with the aid of the America-Israel Cultural Foundation. This concert season, the first full season in the new auditorium, will coincide with the tenth anniversary of the State of Israel, and for this occasion notable music festivals are being planned. Among the artists who have already agreed to appear are Artur Rubinstein, Dimitri Mitropoulos, Zino Francescatti, Nathan Milstein, Claudio Arrau, and Richard Tucker. Mr. Rubinstein was one of the soloists at the dedication concert in October.

Izler Solomon, music director of the Indianapolis Symphony Orchestra, will launch the 10th anniversary celebration with a series of 16 concerts throughout Israel during a one-month period beginning May 20.

S. Hurok on Mid-Season Scouting Trip

S. Hurok is presently on his annual midseason European scouting trip, scheduled to take him to seven music and theatrical centers. He will return to the U. S. in mid-March to prepare for the opening of the Moiseyev Dance Company of 106, first major troupe to arrive from Moscow under the new cultural exchange agreement, who will launch a national tour at the Metropolitan Opera House on Apr. 14.

NYC Opera Sets Season Of American Works

The first season of opera ever underwritten by a private Foundation and the first anywhere to be composed entirely of American works will be presented in a 5-week season beginning Apr. 3 by the New York City Opera, under a $105,000 grant from the Ford

the news

Grand Lee

Foundation. The repertory of 10 operas composed in the past 20 years, as announced yesterday by Julius Rudel, general director of the company, will be highlighted by one world premiere and three first New York performances. The world premiere is "The Good Soldier Schweik," composed by the late Robert Kurka, to a libretto by Lewis Allen.

The New York premieres are "The Ballad of Baby Doe," by Douglas Moore and the late John LaTouche, "The Taming of the Shrew," composed by Vittorio Gianinni to a libretto jointly by him and Dorothy Fee, and "Tale for a Deaf Ear," by Mark Bucci, who wrote both the score and libretto.

Artists Abroad

■ **Arthur Gold** and **Robert Fizdale,** duo-pianists, will perform at the Aix-en-Provence Festival in July. They will present the world premiere of Georges Auric's Toccata for Two Pianos, written for and dedicated to them.

■ Pianist **Leonard Pennario** departs in March for his first European tour since 1952. He will appear with the London Philharmonic and in recital in London, in addition to a performance on television. He will present a concert in Amsterdam and will perform on radio networks in Hilversum and Munich.

■ Pianist **Alfred Schmied,** chairman of the fine arts department of the University of Tennessee, is at present in Europe playing recitals in London, Amsterdam, Vienna, and Copenhagen. Mr. Schmied recently signed a managerial contract with Constance Wardle.

■ During the month of March **Roman Totenberg,** violinist, will be heard in recital and as soloist with the National Philharmony Orchestra, in the cities of Katowice, Krakow, and Warsaw, Poland. Mr. Totenberg will record Szymanowski's 2nd Concerto for the Polskie Nagrania Recording Company during his stay in Poland. Before his tour of Poland, Mr. Totenberg concertized in Germany, where he recorded for Telefunken-Decca, and after his Polish trip he will appear in recital in London. Pianist Raymond Hanson will accompany Mr. Totenberg.

■ Canadian pianist **Glenn Gould** will appear at four major festivals this summer, two in North America and two in Europe: the Ann Arbor Festival in Michigan, the Vancouver International Music Festival, the Salzburg Festival, and the Berlin Festival.

During the fall of 1958, Mr. Gould will give concerts in Germany, Austria, Italy, and Belgium; in December 1958, he will play a minimum of eleven concerts in Israel.

Premieres and Commissions

■ Sir William Walton's orchestral work in three movements, "Partita," commissioned by the Cleveland Orchestra for its fortieth anniversary season, received its premiere performance at Cleveland on Jan. 30. On Feb. 5, the Cleveland Orchestra, under George Szell, performed the work at Carnegie Hall, New York. The first European performance will be given under the composer's direction, by the Hallé Orchestra in Manchester on April 30.

■ "Pieta," a work for English horn and strings by Ulysses Kay, consultant on contemporary music at Broadcast Music, Inc., received its world premiere Feb. 12 at Town Hall in the opening program of the 19th Annual Festival of American Music. The concert was broadcast by Station WNYC, which sponsors the 11-day festival. The work was performed by the Knickerbocker Chamber Orchestra conducted by Dr. Herman Neaman, music director of WNYC, with Doris Goltzer playing the English horn.

In addition to "Pieta," the program included the first New York performance of Richard Donovan's "Wood Notes for Flute, Harp and Strings."

■ The world premiere of "Concert Suite for Violin and Orchestra," a Louisville Orchestra commission by Herbert Elwell of Cleveland, was presented on Feb. 5 by the Louisville Orchestra, conducted by Robert Whitney, with concertmaster Sidney Harth, to whom the suite is dedicated, as soloist.

■ An American premiere of British composer Stanley Bate's Third Piano Concerto, with the composer at the piano, was performed Feb. 4 in Municipal Auditorium by the Oklahoma City Symphony Orchestra and Music Director Guy Fraser Harrison.

■ The premiere of "The Witch," an opera by Lee Hoiby, will take place June 20 at the "Festival of Two Worlds," in Spoleto, Italy. Patricia Neway will create the title role during an evening devoted to contemporary opera at wihch a short Italian work, to be announced, will also be

Details of the competition for the Artists Award of the Musicians Clubs of New York, incorrectly listed as the Frank La Forge Contest for Singers in the Jan. 15 Directory Issue of MUSICAL COURIER, will be announced in the near future. No date has yet been set for preliminary auditions.

Soprano MARY CURTIS-VERNA *leaves for Palermo, Sicily, to appear in Wagner's "Flying Dutchman." She will do another role in Catania and also record an album of operatic arias before returning home.*

Photo from Alitalia Airlines

Sailing aboard the R.M.S. Queen Mary for an 8-week second European tour, DAVID DAVIE, *25-year-old Chicago violinist, tunes his Leopold Auer Stradivarius for a session of practice on the sun deck.*

given. "The Witch," one of three operas Hoiby has written but the first to be produced, was commissioned by the Curtis Institute and composed during 1954-55. The libretto, based on a story by Chekhov, is by Harry Duncan, Keokuk-born poet who teachers at the University of Iowa.

■ The world premiere of "The World of Paul Klee," a work by David Diamond, was presented at the Portland Junior Symphony's midwinter concert, under the direction of Jacob Avshlomov, on Feb. 15 in the public auditorium. The Diamond composition is the first to be presented in the commissioning series made possible by the Junior Symphony's $10,000 grant from the Rockefeller Foundation "for music particularly suitable for performance by junior orchestras." The second new work in the commissioning series will be "Dance and Reverie" by Roy Harris, to be presented at the Junior Symphony spring concert on Apr. 19.

■ Radie Britain's composition "Drouth" was performed on Feb. 9 by the Dallas Symphony as part of the program of the Composers Conference sponsored by the Dallas Public Library. Her "Prelude to a Drama," which Col. George Downs and the U. S. Air Force Symphony performed on the all-American programs of their European tour, has been included in an album released by that organization.

■ The first U. S. performance of Joseph Wagner's "Litany for Peace" for string orchestra took place on Feb. 14 at Hunter College Auditorium when the American Symphony of New York, Enrico Leide, conductor, presented a program of all American works in cooperation with Radio Station WNYC's 19th annual American Music Festival.

■ Roy Harris has been commissioned by the Beaux Arts Trio to write a triple concerto for trio and orchestra. The commission was given to honor Mr. Harris' sixtieth birthday, which he celebrated on Feb. 12. The work will receive its world premiere by the Beaux Arts Trio in 1959.

NAM Statement on U. S. Artistic Representation at Brussels Fair

In view of the fact that the United States is sending only enough musical and theatrical attractions to the Brussels World's Fair to fully occupy eleven weeks of the six months' duration of the Fair, whereas other countries, including Russia, are planning on complete schedules, the Executive Committee of the National Music Council, at its February meeting called on the Council's members to protest this parsimonious representation.

After erecting an expensive auditorium, costing millions, our government now is in the unbelievable position of not being able, through lack of appropriated funds, to put this auditorium to full use, in spite of the fact that we have in our country a superabundance of excellent musical and dramatic talent ready to perform, and to present to visitors to the Fair from all over the world evidences of our eminence in these fields.

Bills have been introduced in the House and Senate for additional appropriations, and they can be passed if there is sufficient support given them by those people who believe that this golden opportunity to inform the world of our cultural achievements should be taken immediate advantage of.

The National Music Council's Executive Committee, headed by Howard Hanson, president of the Council, is also concerned as to the character of the events presented. It expressed its opinion on this in the following resolution, passed at its February meeting: "That the cultural representation of the United States at foreign fairs and festivals be an expression of American indigenous art in both performance and creativity." The Council's forty-five nationally active musical organizations have a total individual membership of over 959,000.

IN MEMORIAM ARTHUR SHEPHERD

As when the spring comes back to earth
Music to him was like a prayer
Borne heavenward on gold-winged air.
He heard it in a mountain stream
And in the fancy of a dream.
For him a wheatfield had a song
When western winds came blowing strong.
Waves dashing on a rocky shore
Brought something of crescendo roar.
He captured melody from birds
Or from a poet's lyric words.
He found it in refulgent birth,
As when the spring comes back to earth
In colors that emblazon skies
And cause a miracle to rise.

FREDERICK HERBERT ADLER

Professor Adler is a member of the faculty at Western Reserve University.

OBITUARIES

Arthur M. Abell, 89, music critic and writer. Mr. Abell was the European correspondent for the MUSICAL COURIER from 1893-1918. His Berlin home was the gathering place of some of the world's foremost musicians; among his friends were Fritz Kreisler, Mischa Elman, Ferruccio Busoni, Artur Rubinstein, Jascha Heifetz, Lilli Lehman, Isidor Phillip. The late Serge Kousevitzky called Mr. Abell his oldest friend in America. Besides numerous articles for newspapers and magazines, Mr. Abell was the author of "Talks With Great Composers" and "Musical Olympus," his memoirs. Mr. Abell had studied the violin with Carl Halir in Weimar and Carl Thomson in Brussels, and the instrument remained one of his prime musical interests. Mr. Abell died at Hastings-on-Hudson, N.Y., Feb. 7. A movement is under way to establish in his memory the Arthur M. Abell Musical Scholarship Fund, the details of which will be worked out later. In the meantime anyone wishing to contribute or obtain further information should communicate with Mrs. Ethel O'Leary, Hastings Branch, County Trust, Hastings-on-Hudson, N. Y.

Adolf Schmid, 89, Austrian-born composer, conductor, and author; had conducted British Symphony Orchestra, Boston Grand Opera, and Pavlova Ballet Russe; chief arranger for N.B.C. 1930-45; taught at Juilliard and Institute of Musical Art; died in Englewood, N. J., Feb. 12.

Mrs. Helene Barere, 64, widow of pianist Simon Barere, well-known pianist in her own right, and teacher; died in New York, Feb. 19.

Isidor Phillip, 94, world-renowned French pianist, composer, and teacher; one of the most successful teachers of the twentieth century, included among his students Dr. Albert Schweitzer, Guiomar Novaes, Beveridge Webster, Monique de la Bruchollerie, and Witold Malcuzynski; former head of the piano department and president of the faculty of the Paris Conservatory and a founder of the American School of Music and Art at Fontainebleau; died in Paris, Feb. 20.

Mrs. Julia Cassebeer Steinway, 86, widow of Frederick T. Steinway, former president of Steinway & Sons; a noted music patron, she had been a member of the board of the N. Y. Philharmonic since 1934; had served as vice president of the Musicians Emergency Fund and the National Orchestral Association; died in New York, Feb. 21.

Johnnie S. Evans, 59, manager of the recital department of Columbia Artists Management; with brother Lawrence had operated their own concert agency until 1930 when they joined Columbia Artists at its formation; died in New York, Feb. 21.

ON THE COVER

"...*the listener always knows it is* KONDOROSSY"

MR. AND MRS. KONDOROSSY

By ROSE WIDDER

LESLIE KONDOROSSY, Hungarian-born composer, conductor, and writer on music, was born 42 years ago in humble circumstances in Pozsony (Bratislava C.S.R.) into a family that noted no musicians on either side. To raise money for his intermittent education the young Kondorossy was forced to work with his hands, and it was also necessary for him to continue working part time when he was attending school. Kondorossy studied the violin from an early age, but from the composition of his first work—"Ein Kleiner Probier Marsch"—at 16, his interest in the violin was subordinate. It was not long before a large audience at a Composer's Night program applauded the few songs and little orchestral works he had composed. During the next years his studies were interrupted and resumed as he supported himself in various ways—as a cantor, as writer for a suburban Budapest newspaper, and as reporter and music critic for a Budapest weekly theater magazine.

After founding a short-lived musical anl literary magazine, of which he was music editor, Kondorossy completed his studies under Professor Albert Siklos of the Franz Liszt Academy. At this time Kondorossy's compositions were being performed over the radio stations of Budapest, Vienna, Belgrade, and Sofia, and he had three Composer's Nights of his works at the Academy of Music and several in the principal cities of Hungary. At this time also he organized and conducted the Budapest Little Symphony Orchestra, which, however, was disbanded shortly after its first anniversary with the coming of the Second World War.

After the war Kondorossy made his temporary home in Regensberg, Germany, and it was then that he began to live for composition alone. His new works were heard at Composer's Night programs in Regensberg, as well as in other German cities. During this time also his chamber works were being played over various radio stations throughout Europe.

In 1951 Mr. Kondorossy came to the United States, where he has made Cleveland his home. In Cleveland he conducted choirs and taught violin and piano. After marrying American-born Caroline I. Kulin, he founded with her the American New Opera Theater Society, an organization devoted to introducing new works. In 1955-56 he created an opera radio program (of which his wife was narrator), which presented recordings as well as live singers. And early this year he organized the Little Chamber Music Society, which is devoted primarily to introducing new chamber music. In 1957 Kondorossy became a citizen of the United States, the country where sixty per cent of his music has been composed and where, among his major works, six operas and one cantata have been premiered.

From an examination of Kondorossy's one-act operas one might imagine the composer speaking thus: "Bartok liberated music from musical dogma; he showed the way to a music that is completely unfettered; and he also showed me the way." Kondorossy is not dedicated to any one school of musical expression—for example, he considers the 12-tone system a musical dogma, and thus restrictive.

Kondorossy's operas vary in color, style, and structure as the music is used to illuminate the story, the period, and the mood of the opera. In "The Voice," for instance, the story takes place in New York City. A professor of psychology is making a date with his fiancée over the telephone when an unseen, mystical chorus fills the air. Then the voice of his deceased fiancée becomes audible as she tries to draw him away from the living girl. The deceased fianceée reminds the professor of an old song they had once enjoyed together. At this point Kondorossy does not hesitate to adapt a Tchaikovsky motif that points up the situation. He uses modern chords not because they are modern but because they enhance a beautiful melody. In "The Pumpkin," on the other hand, the musical color must suggest a typical American farm. In this there are three little songs, entirely independent of each other, that are pleasingly singable in duos and trios. The duos, trios, and quartets in all his operas are logically and musically integrated.

"The Midnight Duel" is purely melodious, with touches now and then of modern harmony. This 45-minute work has excellent music and good action. "The Night in the Puszta" speaks of the Magyar lowlands. It is difficult after Bartok and Kodaly for a Hungarian-born composer writing of his homeland not to be described by a critic as "influenced by Kodaly and Bartok," but that can't be said of this. The music, which is fresh, melodious, and quite modern, expresses individuality. The music of the "Two Imposters," which is about a modern school, reveals the element of jazz. At times one thinks of Stravinsky and at times of Bartok. The opera premiered last is "The Unexpected Visitor," which is modern in style, especially in the first scene, and very melodious, in the second and third scenes particularly.

One might feel that the wealth of melody within Kondorossy should literally be bottled up (like the djinns of legend) lest it escape and return him to a purely melodious world. However, Kondorossy writes modern music with ease, and his new harmonies and orchestrations are never forced. The music for all his operas is characterized by freshness, and although it is varied, the listener always knows it is Kondorossy. The harmonies vary from the simplest to the most complicated, and his minor chords are especially striking. The orchestration has beautiful color and variation. Because Kondorossy knows every little secret he does not go to the extremes that tempt many other composers.

Kondorossy rates a special credit because all except two of his ten operas were scored to original English texts in spite of the fact that he had never spoken English before coming to America.

The structure of Kondorossy's operas, which are quite unusual in operatic literature, demands specialized study, as do his other compositions, Opus 1-92, in all musical forms.

Gerald L. Ritholtz, 25-year-old scenic designer, received his early theatre training at the Goodman Memorial Theatre of the Art Institute of Chicago. His designs for many theatre groups in and around Chicago led to his engagement by the Lyric Opera of Chicago as designer and scenic coordinator, a position he has held for the past four years. Mr. Ritholtz also recently designed the NBC Opera's production of "La Grande Breteche" and the bus-truck touring production of "No Time for Sergeants."

On the opposite page are original Ritholtz sketches for the four acts of the Lyric Opera's recent "Marriage of Figaro" plus photographs of the finished sets. Below, Mr. Ritholtz gives MUSICAL COURIER a scenic designer's view of Mozart's great comedy.

Design for Figaro

By GERALD L. RITHOLZ

MOST articles on opera are written by singers, musicians, musicologists. This article approaches opera from a different perspective, that of the scenic designer. Its aim is to shed new light on one facet of opera that might be better understood by the general audience. Opera is the marriage of all the arts, the one art in which the talents of composer, singer, musician, designer, dancer, and conductor must combine to achieve perfection. No segment of this art is complete in itself save the composer's score, which when not in production is like an unplayed phonograph record.

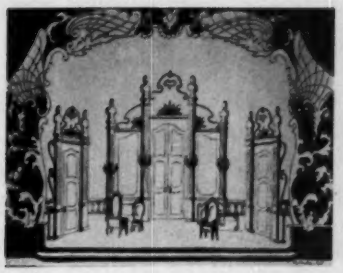
Scenery is the background for the singer and the score. Its function is to create a mood and to project the drama to the viewer. It is a working area for the action. A set that steals the show may be an interesting picture, but from a practical point of view it is a bad stage design. Scenery expresses in visual terms the pictorial reality of the composer's score. No stage design is or should be complete in itself, that is, it requires the addition of the singer to complete the dramatic picture.

In the original manuscript the librettist sets down the requirements or specifications necessary to the physical production. Such essential items as period, place, and properties, doors, windows, and furniture are specified. The artist is now confronted with two alternatives of design: that of adhering to the antiquated productions of past centuries or that of conceiving the opera in terms of modern-day stage and staging. Thus, although style and taste in production change, the core of the work remains invincible.

In the designing of the Lyric Opera of Chicago's new production of "The Marriage of Figaro," elegance and simplicity were the keynotes. The purpose of the designs was to minimize the vastness of the huge Civic Opera auditorium and to complement rather than distract from the basic simplicity of Mozart's superb score. To create a more intimate atmosphere for this intimate opera the stage was cut down by the use of a rococco false proscenium. This effect was also enhanced by elevating the playing area and adding three steps the length of the stage, which were used, as it were, to bring the actors down into the auditorium.

Since the action of the entire opera takes place in and around the palace of the Count, it was possible to design four settings utilizing the same basic architectural elements. With the use of two great arches, interchangeable doors, windows, and balustrades, all the requirements of the libretto were met. Properties and furniture for the production were also held to a minimum. Elegance was achieved with chandeliers, candelabra, and subtle touches of color, which highlighted the beige of the units and the pastel colors on the cyclorama.

As the original Beaumarchais comedy in a greater sense is not limited to the confines of Seville, so too the scenery of this production tries to achieve a freedom in space. All actual walls have been removed and the rooms are marked only by imagination and placing of necessary doors. People can be seen making entrances long before they ever enter a room. This in a way gives each singer a chance to become the character he portrays before he has to sing a note. In the scene where Cherubino hides in the closet, it allows him to see the conductor and the audience see his reactions to the business in the Countess' bedroom. In a visual sense it leaves room for the one person who is often overlooked in the physical production of this opera—Mozart.



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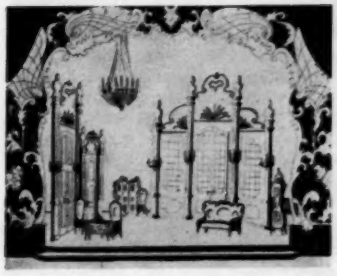

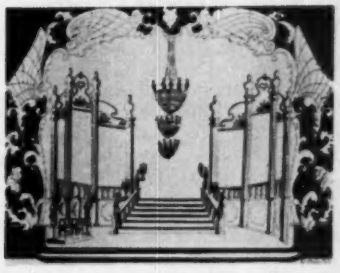

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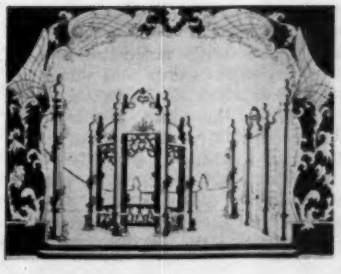

NEW YORK CONCERT AND OPERA BEAT

METROPOLITAN OPERA

"Gianni Schicchi"; "Salome," Jan. 24, E —A somewhat wierd combination brought the capers of a comically conniving group in juxtaposition with the decadent, somewhat revolting conniving of the Herodian royal family. One had to adjust from an hour of amusement to moments of sheer shock. For the Strauss genius in the setting of a horrible tale loses none of its impact over the years. It still portrays ghastly sequences of perverted motivation glorified by superb music and transcendent orchestral color. Inge Borkh chose to risk her first Metropolitan appearance in a role that evoked inevitable comparisons with former characterizations (bell-voiced Welitsch's was the most recent). We could, however, discern no basis for comparison. Mme. Borkh's conception of the Hebrew princess, a morally twisted woman trapped and scheming in a voluptuous atmosphere, was climactic, although the large, smooth voice lacked some of the hoped-for glitter that would have indicated a more frantic mental state when Salome reiterates her flaming passion. The soprano also handled the exacting Dance of the Seven Veils with cautious skill. It is this reviewer's feeling that Salome's dance was supposedly seductive rather than a relating of emotions that are finally disgusting. But the slow writhing movements may have heightened the emotional effect. Not for us. Of course, this is a difficult portion of the opera, as our Metropolitan does not ordinarily encourage a salacious strip tease. Thus far and no further!

"Salome" is a great opera and I suppose it ought to be heard. But the overt unsavory evil underlying the music makes one feel creepy although thrilled by magnificent texture of sound. It's haunting too. The motifs are difficult to forget as subsequent nightmares etch the vibrant passages on a half-waking mind. The very fine, well-qualified cast gave Mme. Borkh all possible support. Norman Kelley, the Herod, Blanche Thebom, as Herodias, Mack Harrell, a suave-voiced Jochanaan, and Jon Crain, as Narroboth, headed the list, with a supporting cast of Mildred Miller, William Wilderman, Calvin Marsh, Charles Anthony, Robert Nagy, Alessio De Paolis, Paul Franke, Lawrence Davidson, Norman Scott, Louis Sgarro, Osie Hawkins, and Mildred Allen. Hans Busch was stage director with Dimitri Mitropoulos conducting.

The cheery, tuneful "Gianni Schicchi" was a gay curtain raiser. On stage there was a lot of jollity and fun, and lucid, pleasant singing. At times the proponents were able to communicate the little jokes and twists of action admirably across the footlights in a manner that, in after consideration, helped to take some of the bad taste of "Salome" from our consciousness. All of the singers have voices above average and the vocal blend and counterplay were enchanting. It was roughhouse at times but maintained a high standard of delectable tone. Fernando Corena headed the cast in the title role, with Nadine Connor as Lauretta, Belen Amparan, La Vecchia, and Gabor Carelli as Rinuccio. Others deserving praise were Alessio De Paolis, Mildred Miller, Andrew Strasfogel, George Cehanovsky, Nicola Moscona, Clifford Harvuot, Thelma Votipka, Gerhard Pechner, Ezio Flagello, Osie Hawkins, Louis Sgarro—stalwart reliables, all.

M. C.

"Tristan und Isolde," Feb. 1, E—All the forces of nature seem to be working against Wagner enthusiasists this season. Not only have they been deprived of their favorite fare till now, but it seemed likely that they would not even get to hear the entire first Wagner offering, "Tristan und Isolde." The ill-fated Tristan was sung by the ill-fated Ramon Vinay, who has been suffering from the "flu" of late and continued his anguish on stage until the third act, when even the love-death seemed too strenuous a way to go. Mr. Vinay has a full, rich tenor when in good voice, but the bug had apparently sapped his strength, and his singing became weaker and weaker. Fritz Stiedry did all he could to help by keeping the orchestra down to a whisper. But Mr. Vinay outwhispered them all and had to be relieved for the third act. (Question: Why was Tristan made to look so old? We thought at first entrance that King Marke had jumped the gun.)

Albert da Costa came to the rescue in the third act, none too secure himself. This was his first performance of the role, and he was determined to keep his eyes on conductor and prompter, letting Isolde find her way alone. Vocally he was quite appealing, although it did seem strange to have Tristan suddenly appear shorter, stockier, and healthier in his death scene than he had as a "robust" sailor. Poor Martha Moedl, in the middle of all of this as Isolde, must be congratulated on her valiant efforts. She tried to carry Mr. Vinay vocally, which was no mean task, and ended up spoiling some of her own singing. Miss Moedl is an old hand at Wagner. Her voice has great dramatic power and her lower register is sumptuous. In fact, we much prefer her mezzo range to her upper strata, for her top notes were forced and often lacked focus. Irene Dalis, as Brangaene, walked off with the honors this evening. Her singing was consistently beautiful, her tones were rich and pure, and there was a calm assurance in her interpretation. Miss Dalis' triumph only pointed up more clearly the ludicrous goings-on about her. Walter Cassel's Kurvenal was another bright spot, for the role was given freshness and life through Mr. Cassel's splendidly sonorous voice. Otto Edelmann as King Marke for the most part gave a praiseworthy performance, too, although his low tones wavered continually. Watching all of these people standing around on stage in such despair was sad and at the same time quite amusing. It was particularly sad in that good performances of Wagner rarely happen any more, because of a lack of Wagnerable singers. It was also sad because of the circumstances that surrounded this cast. But let them not take it too personally. It was probably "La Forza del Destino."

D. A.

"Die Walküre," Feb. 5, E — Eagerly awaited by all serious opera lovers and admirers of Richard Wagner, the performance of the "Walküre," the only part of the Nibelungen tetralogy the management granted us in the 1957-58 season, was not favored by a lucky star. The events in the performance of

NBC Television's
"RIGOLETTO"

Left to right: KIRK ORESTE *as the Duke of Mantua and* DOROTHY COULTER *as Gilda;* IGOR GORIN *as Rigoletto; and Rigoletto and Gilda before the Courtiers.*

"Tristan und Isolde," which preceded the performance of the "Walküre," cast their shadows before. Ramon Vinay, undaunted by his obvious indisposition, undertook the part of Siegmund. Those who expected a miracle were naturally disappointed. He did not regain his once-powerful voice. This reviewer has attended more than fifty performances of "Die Walküre," but he recalls none that suffered so seriously from the inadequate delivery of Siegmund's music as the presentation under review. Only a singer with a ringing voice can portray Siegmund, and this absolutely vital quality was entirely absent from Ramon Vinay's interpretation. One could list many passages in which Wagner's poetic visions and dramatic intentions could not be realized because the Siegmund of the evening lacked the necessary vocal resources. To get down to cases, "Wälse! Wälse wo ist dein Schwert" went by without impact. Siegmund's narrative at the table was pale and the love scene without verve and dazzling brightness. The discrepancy between the rich voice and clear enunciation of William Wilderman (Hunding) and Siegmund's modest vocal means was severe. The same disproportion was sorrowfully evident in the scene with Brünnhilde in the second act.

Inge Borkh appeared as Sieglinde. She represents the renowned type of the well-schooled German Wagner heroine and adheres in her intelligent acting to the firmly established tradition. She projected the melodic line tastefully and sang clearly. Her vocal potentialities were impressively demonstrated in the third act in the passage "O hehrstes Wunder," which came off beautifully and with ringing force above the splendor of the orchestra. Margaret Harshaw, Blanche Thebom, and Otto Edelmann are dependable members of the cast. However, Miss Harshaw failed to enunciate the cry of the Valkyrie in a rhythmically correct manner. Otto Edelmann seemed to hold back vocally in his conversation with Brünnhilde in the second act. Taking into account the bad acoustical conditions around the seats assigned to this paper, this reviewer understood Wotan only because he knows the text thoroughly. But Herr Edelmann sang more clearly in the third act and was particularly effective in the always moving Farewell. The ensemble of the Valkyries, Gloria Lind, Carlotta Ordassy, Heidi Krall, Margaret Roggero, Martha Lipton, Helen Vanni, and Belen Amparan, was admirable. Fritz Stiedry conducted with energy and unshakable belief in the greatness of Richard Wagner. Wagner's art is always triumphant over the force of adverse circumstances, incidental or created artificially.

J. B.

NBC-TV

NBC Opera Company, "Rigoletto," Feb. 16, A—The enterprising NBC Opera, which enjoys the asset of being first and "mostest" in the realm of machine-viewed yet *live* performance, scored another of its successes with the production of Verdi's "Rigoletto." The composer found this libretto completely to his taste and superlative talent. The reactions of a newcomer to the audience today would differ little from those of the hearers a century ago; the book by Piave, based upon the Victor Hugo opus *Le Roi s'amuse,* retains the colorful brilliance of the ensembles at the ducal court, the jesting of the Hunchback, to cover scars, etc. The inevitable sacrifice and tragedy still rise to climactic action set to alluring texture of vocal and orchestral sound. The NBC Opera producers and associates did well by our Nell (Gilda in this event). The camera shots were nearly always slanted towards clarity of plot, motivation, and dynamic action. Some were a bit too arty for our taste; but we are definitely not expert in what makes good TV. The shots of the full ensemble seemed less effective than the several close-ups of individuals singly or in twos as in the Rigoletto-Sparafucile scene.

As a whole the cast was sufficiently equipped to cope with vocal hazards, and all certainly looked their roles—handsome! Focus of action was Igor Gorin as the Jester, using his velvet-smooth baritone with ease if not with passion. Gilda was competently sung by pretty Dorothy Coulter, whose legiero timbre was delightfully picked up by the microphones. Kirk Oreste, as the Duke of Mantua, bore himself with an insouciant air, singing with delectable lyricism. Others contributing to the fine performance were Joshua Hecht, Sparafucile; Gloria Lane, Maddalena; Mark Elwyn, Monterone; and in supporting roles, Eugene Green, Fred Cushman, Arthur Newman, Cecelia Ward, Regina Sarfaty, and Virginia Bitar. Jean Morel conducted with precise and intelligent beat sans some of the Italianate *give* of other readings. The English version was the work of Joseph Machlis, who worded the translation simply and for the most part singably. I suppose opera in English is a *must,* but Rigoletto and like scores are still easier to take in native Italian. Easier for the vocalists too—or is this reactionary? Whatever the opinion, there can be only one commentary on NBC productions; they are new, alive, spirited and as educational as they are enjoyable. We *mushed* through Siberian cold and deep snow to warm

our hearts and eyes with the old but glowing scene and music. It was worth the effort. For those who sat by the fire and turned on their TV sets it must have been an extra and pleasurable bonus on a stormy Sunday afternoon. M.C.

CARNEGIE HALL

Emil Gilels, pianist, with the **Symphony of the Air, Alfred Wallenstein,** conductor, Jan. 19, E—After the conclusion of this program in which Emil Gilels performed Beethoven's First, Second, and Third Piano Concerti, I realized that my normal critical tastes had been suspended in the face of a kind of artistry that I imagine to be unique today, and certainly unique in the realm of my experience. Gilels is a very "flashy" performer. He races about the keyboard in a manner that would break the literal fingers and figurative neck of nearly any other contemporary pianist who comes to mind. His unusually fast allegro movements seem at first mere empty display, but by the time several measures have passed, one feels confronted with a personality of such electric force that every listening moment becomes another revelation of how much one man can get out of a piano. Backhaus, Serkin, or Haskil may delve more deeply into the "subterranean mysteries" of Beethoven, while also being equipped with admirable technical facilities. In their hands the works are shown as the controlled, painstakingly articulated creations of a gigantically creative mind. With Gilels they become great, agitated outpourings, as spontaneously created (although otherwise hardly similar) as Mozart's concerti.

There is nothing erratic in Gilels' playing; his rhythms are perfectly controlled and his fingers never miss. The variety of pianistic color that he was able to sustain throughout this digitally gruelling evening cannot easily be forgotten. Several older musicians may out-delve the Russian demon in these works, but his conception of Beethoven abounds with so much sheer dynamism that only the most cerebral heart (!) could be left untouched. The First Concerto was a driving display of joy taken to the pitch of virtual frenzy in its outer movements. The slow movement "sang" exquisitely. In the Third Concerto, where "meanings" are of greater importance, Gilels got below the surface sufficiently, if not to the same degree as some of his venerated elders; but again, at a certain point, the tremendous, pulsating sweep of his playing set him in a performing class that requires different standards of criticism from other musicians' readings of the work. His supercharged energy brought the work into a truly exalted sphere. The Second Concerto emerged less successfully. The soloist and conductor had trouble getting together on occasion; the performance bore traces of both lack of affinity for the music and possibly lack of preparation; but well . . .

Praise for Wallenstein's handling of the orchestra is in order too. It is no easy task for a conductor to contend with the great rush of strength emanating from an instrument at the mercy of Mr. Gilels. Wallenstein in no way played the humble servant. His leadership was firm and full-bodied. If this critique seems excessive in its headiness of unscholarly praise, then I must say that I hope its readers have a chance to hear this phenomenon, Gilels, themselves and realize that listening to his playing is a visceral rather than mental experience. H. G.

National Orchestral Association, Leon Barzin, conductor; **Maurice Gendron,** cellist, Jan. 21, E—Three staples of the cello repertoire are the Haydn and Dvorak concerti and Bloch's "Schelomo." Each requires a mastery of instrumental technique, expert musicianship, and the ability to project oneself completely into an indigenous style and emerge with a convincing concept of the work as a whole. Maurice Gendron made his American orchestral debut an impressive event by performing all three of these works on one program. In a rigid test of talent and tenacity the cellist came through admirably. Mr. Gendron has a most amazing command of his instrument. Rarely have we heard such articulate, rapid playing on the unwieldy cello. But finger gymnastics are not all Mr. Gendron has to offer. In the Dvorak and Bloch particularly, the artist displayed an appealing warmth of temperament and personal rapport with the rich-hued scores. His tone quality also is large and ingratiating. Though perfection was marred by a few scrapes here and there and an occasional tightness in the upper register, this did not prevent him from transmitting his intense devotion to music with equally intense impact. The National Orchestral Association under Leon Barzin's able leadership gave sympathetic support to the young soloist. D. A.

N. Y. Philharmonic, Leonard Bernstein, conductor; **Isaac Stern,** violinist, Jan. 23, E—Many of our present-day conductors treat Haydn with a benevolent indifference. Once in a while they feature one of his symphonies without being particularly selective in the choice of the work. One hears usually the same six or seven symphonies of the London series. Numerous others of Haydn's symphonic treasures are favored with shameful neglect. The Philharmonic concert under review is once more a case in point. It opened with the D major Symphony listed as No. 104 in the hopelessly incomplete complete edition. Played by a reduced string body, the symphony received an animated and transparent interpretation. However, the overemphasized ritardandi in the second movement tended to inject a sentimentality into the music, a feeling that is absolutely foreign to Haydn.

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JENNIE TOUREL, *who sang* LUCAS FOSS' *song cycle, "Song of Songs" with the* Philharmonic under LEONARD BERNSTEIN, *Jan. 25 and 26, talks backstage with conductor (left) and composer.*

The main item of the evening was the Violin Concerto by Bela Bartok with Isaac Stern as soloist. Completed twenty years ago, this concerto is undoubtedly not only one of Bartok's greatest achievements but also an accomplishment of first order in the music of our time. It found an extraordinary interpreter in Isaac Stern. Both the soloist and the conductor used the (printed) music. This practice, with a technically difficult and musically complex composition, is by all means to be preferred. Bartok's Violin Concerto requires the utmost of the soloist and the use of the music preserves his physical strength, as well as his musical alertness, and benefits his interpretive capacity. Bartok's work abounds in technical and rhythmical difficulties and problems of intonation. Yet they seemed not to exist for Isaac Stern. He mastered them with ease and positiveness, as if they were the most natural things in the world, and concentrating on the rich musical content of the concerto Stern emerged as a most eloquent interpreter of Bartok's music. He was admirably assisted by Leonard Bernstein and the orchestra. It was a brilliant and also sensitive performance, distinguished by the deep conviction that animated soloist, conductor, and orchestra alike.

The concert concluded with two well-tried pieces by Maurice Ravel, the "Rhapsodie Espagnole" and the "Bolero." Bernstein led these works in his well-known theatrical manner with infallible and resounding success. J. B.

Artur Rubinstein, pianist, Jan. 24, E—Only a few times in a generation is there an artist who reaches such sublime heights that he is considered the epitome and a model, and his name becomes a household word musically. It is like standing in front of the white marble statue of David in Firenze; when one is in the presence of greatness, there is a feeling of admiration and marvel as well as an innate respect that can hardly be described in words. One who has entered this realm of greatness in music is Artur Rubinstein, and his January concert here further proved his musical genius. A Rubinstein concert is not an event, it is a rich and moving experience. His piano playing has poise, charm, and character, yet always commands a basic true authority. His technique is unlimited, and his virtuosity is of the Lisztian type. Through his imagination and unique tastes, Rubinstein's piano is sumptuously sonorous, and every phrase becomes a thing of exquisite beauty. To many Rubinstein is the greatest pianist of these times, and it is easy to understand why.

The first of two New York concerts opened with a soaring execution of the Sonata in F minor, Op. 57 ("Appasionata"), of Beethoven. By the third movement the artist was in full command, and his coloring of the underlying sixteenth notes gave this whole sonata a dramatic effect. In a lighter vein came two Impromptus, Op. 90, by Schubert, which had real charm and personality. The "Etudes Symphoniques," Op. 13, of Schumann had great romantic flavor, and the various movements displayed the peaks of contrasting timbres. The "Forlane" (from "Le Tombeau de Couperin") of Ravel made one feel the piece was never to be heard again and was being played most beautifully of all for the last time. Rubinstein and the works of Chopin have been synonymous for ages, and the combination of that composer and this pianist brings pianism at its best. Three etudes and the Barcarolle in F-sharp (Op. 60), and the fiery "Mephisto Waltz" of Liszt closed the program.

Praise is also due Steinway and Sons, incidentally, for creating the extraordinarily beautiful instrument on which Rubinstein played. Rarely does one encounter a piano with such stamina coupled with such a poetic and glorious tone.

Artur Rubinstein is not one in a million, he is one in FIFTY million!

R. H.

Emil Gilels, pianist, Jan. 26, E—Emil Gilels returned to Carnegie Hall for his third appearance this season, this time in solo recital. There is little we can add to the accolades bestowed upon Mr. Gilels since his arrival in the U. S. He played with his customary mastery and rewarded his audience with an incredible performance. First of all, one must mention that Mr. Gilels is among the "suavest" of stage personalities. Gliding on or off the stage or seated at the keyboard, he is courtly and distinguished in manner. As far as programming is concerned, Gilels seems to be out to prove himself the well-rounded musician and has confidently explored regions far beyond the Russian musical terrain. The program opened with Scarlatti Sonatas Nos. 442, 449, 487, 256, and 395, a tricky group of little gems which were tossed off with absolute ease. He played them with astonishing delicacy, grace, and the most exquisite, even-toned runs. Next, a giant challenged a giant and both won, as Gilels made the elusive Schumann Grande Sonata move with excitement from beginning to end. "Images" by Debussy, an improbable choice, came after intermission, and though one may argue the healthy broad interpretation, it is one that cannot be ignored. Each of Gilels' performances bears a very personal stamp. Of course, it was the "Petrouchka" that brought the audience to its feet. Suddenly Mr. Gilels had an orchestra in his Steinway, and what this chubby, cherubic, stubby-fingered young Olympian did with just two hands still seems unbelievable. Power, poetry, grandeur — descriptions are inadequate. Mr. Gilels' talent cannot be defined. Just accept it and be grateful. D. A.

Jeanne Mitchell, violinist, Jan. 27, E—Miss Mitchell devised a program that was didactic and historic in nature. She began with baroque music (Vivaldi, Bach), switched to the romantic world of César Franck, and finally displayed her artistry for the benefit of a Norwegian and a contemporary Scottish composer. The gifted violinist was not at her best in the first part of the program. A certain nervousness and tension hampered her interpretation of Vivaldi's A major Sonata. This music requires composure and calmness. But Miss Mitchell took rapid tempi that are not in harmony with the spaciousness of the baroque sonata. Miss Mitchell then played Bach's Partita in D minor with the Chaconne. She produced too much vibrato and her playing of the three- and four-part chords was accompanied by percussion effects that are certainly foreign to the sostenuto quality of this music. The main problem the interpreter of the Chaconne has to face is the unfolding of the structure and its rhythmical basis. Unfortunately, Miss Mitchell did not meet Bach's challenging demands completely. Her eagerness to produce a big tone and the use of full strokes of the bow affected the rhythm, which occasionally became obscure.

Miss Mitchell seemed much more comfortable in the music of Franck. She played with spontaneity, warmth, and enthusiasm and used her technical virtues to the fullest advantage of this great sonata. The audience acknowledged the excellent performance with

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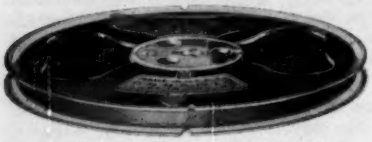

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enthusiastic applause. Miss Mitchell also offered as novelties a Sonatina by Robert Orr and two Norwegian Dances by Sigurd Lie (1871-1904), which evidently appealed to the public. J. B.

Alexander Brailowsky, pianist, Jan. 28, E—Alexander Brailowsky is an artist whose large audience has stood by him through the years, for better or for worse. When this kind of devotion is due to valid personal or musical reasons, all well and good, but it seemed to this reviewer that Carnegie Hall was filled to the rafters with people who had come to see the Emperor's new clothes.

Mr. Brailowsky presented the first of two Chopin recitals that he has scheduled for Carnegie this season. Chopin is obviously close to the pianist's heart, for he seemed to be enjoying himself thoroughly and no doubt communicated a great deal more to himself than came over the footlights. His offering for the evening consisted of the Polonaise in F-sharp minor, two mazurkas, Nocturne in F minor, Ballade in A-flat, Sonata in B-flat, three etudes, a waltz, and the fiendish Andante Spianato and Grande Polonaise. Each was played with the speed and dexterity that comes naturally to a pianist blessed with Brailowsky's kind of long tapered fingers. But where the work called for resiliency, it was heavy as lead. Rhythms were poky rather than piquant. Rubatos became distortions and one would hate to have had to sweep up all of the lost notes that went flying. It was curiously enough the Andante Spianato and Grande Polonaise, undoubtedly the most difficult of the works, that received the most accurate and exciting performance. Needless to say, Mr. Brailowsky was cheered for each of his endeavors, and since he seems such a gracious host, we would like to have been able to applaud too. But this was not playing on a professional level. As the story goes, "the emperor really wasn't wearing anything at all." D. A.

Yehuda Guttman, pianist, Jan. 29, E—Yehuda Guttman, a young Israeli pianist whose studies in the U. S. since 1949 have included a five-year scholarship at Juilliard, made his debut at Carnegie Hall in a program that was all demanding. Mr. Guttman seemed ill at ease as he opened the recital, and Beethoven's Sonata Op. 31, No. 2, was given a somewhat ragged performance. But the artist had gained a great deal more control by the time he tackled the difficult Brahms Variations on a Theme by Paganini, Books I and II. Here Mr. Guttman clearly revealed his good points and his failings. Primarily, this pianist's technique is his greatest asset. He can whip across the keyboard with the most astounding speed. At times, however, this asset becomes his strongest liability, in that passages tend to emerge blurred, the concept obscured. Mr. Guttman obviously has a great deal to say musically, but he does not always find the proper means to communicate

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his thoughts. There were moments of ecstatic beautiy and moments of confusion. There were times when his technique stood him in excellent stead, as in "La Campanella," Busoni arrangement. But there were times when he was no longer the master, fingers flew and a ringing tone turned hard. Mr. Guttman has a big talent, but he has not yet learned to bridle that talent so that it works for him and for his music. D. A.

New York Philharmonic, Aaron Copland and **Franco Autori** conductors; **Leonid Kogan,** violinist, Jan. 30, E—Sharing the spotlight for this evening's concert were the American composer Aaron Copland, conducting two of his works, and the superb Soviet violinist, Leonid Kogan.

Mr. Copland may not be the most profound American composer of our era, but it seems to this reviewer that he is at least the most successful of our contemporaries in translating 20th-century America into the serious music idiom. Mr. Copland opened the concert with his "Outdoor Overture," a work of open harmonic sound and unmistakable American characteristics. The overture might be described as a sparkling statement of the "joy of life." The major symphonic offering was Copland's Symphony No. 3, a work commissioned by the Koussevitzky Music Foundation, written between 1944 and 1946, and first performed on Oct. 18, 1946, by Serge Koussevitzky and the Boston Symphony. The composer has claimed that the work is without programmatic elements, that it does not make direct reference to any folk material, and that it is "absolute" music. This may very well be true, but the unmistakable stamp of the composer—his open harmonies, his American rhythmic pulsations, and what we choose to believe is an American type of orchestration—are in evidence everywhere. The first movement with a quiet opening, an expansive mid-section, and a quiet ending, is like a beautifully designed arch. The second movement is generally playful with an almost elgant trio, whereas the third and fourth movements are more profound and imaginative. To us, Copland's music speaks of the serenity of America's greatness. At least so far as his own music is concerned, the composer proved an able conductor.

We were a little disappointed in the choice of the Lalo "Symphonie Espagnole" as an introduction to the Soviet violinist Leonid Kogan. Not that we do not like the Lalo, but rather that we feel a more provocative work would offer a better medium for judging the artist. Mr. Kogan's performance of the Lalo was rather refined. Perhaps he is not enough of a gypsy for this Franco-Spanish opus. There can be no doubt of Mr. Kogan's technical facility, nor of his splendid tone quality, but of necessity we reserve judgment until we hear the artist in another type of work. G. W.

The Philadelphia Orchestra, Eugene Ormandy, conductor, Feb. 4, E—Once more the Philadelphians favored their loyal New York friends with an unusual program. It included excerpts from "Daphne" by Richard Strauss and Debussy's incidental music to d'Annunzios "Le Martyre de Saint Sébastien." Strauss completed the one-act opera "Daphne" in politically turbulent years. The libretto is by Joseph Gregor, a Viennese scholar and authority on the history of the theater. He is also the author of "Die Liebe der Danae," which Strauss set to music a few years after "Daphne." The mythological subject matter met Strauss' ardent desire to flee from the unpleasant and disturbing events that took place in Germany after Hitler's rise to power. The first performance in Dresden preceded only by four weeks those horrible and inhuman happenings of November 10, 1938, which terrified the whole world. But there was salvation for the countless victims as for Daphne, namely the transformation into trees.

The listener who expects to find in "Daphne" music of the melodic richness and sweep of the "Rosenkavalier," or the freshness and appeal of "Ariadne," or the power and mysticism of "Die Frau ohne Schatten" will in all probability be disappointed. Yet to judge from the four excerpts (one instrumental and three vocal) Eugene Ormandy selected, this score is not the fruit of routine and craftsmanship alone. For it discloses musical values worthy of a great master. It is not an elaborate score but none the less it is a creation that displays Strauss' mastery in developing musical ideas and his unique treatment of the orchestra. It is in some ways reminiscent of the lyrical passages of the preceding operas and also of his songs, endowed with rich orchestral accompaniment. Hilde Gueden, who is thoroughly familiar with the style of Strauss, was a logical choice for a warm interpretation of this noble music. However, this listener did not understand what she sang, and he was asked by a seasoned concert-goer of German upbringing: "Did Hilde Gueden sing German or English?" When the New York Philharmonic introduced Strauss "Last Songs" some months ago, the program provided both the German text and an English translation. This was a very helpful arrangement, but the notes on the program of the Philadelphia Orchestra furnished only the English text, which proved to be an inadequate half measure.

"Le Martyre de Saint Sébastien" received its first performance in May, 1912, three months before Debussy celebrated his fiftieth birthday. D'Annunzio's play failed to win a lasting success and excerpts from Debussy's score were relegated to occasional concert performances. We are indebted to Mr. Ormandy for having given us the opportunity to hear the entire score, which requires a large orchestra, a chorus, at least three solo voices, and a narrator. Mr. Ormandy had at his disposal the Philadelphia Orchestra Chorus, coached by William Smith, and, in addition, the Musical Art Society of Camden, directed by Henry C. Smith. Hilde Gueden sang four different parts and Ethelwyn Whitmore and Natalie Moeckel undertook the mezzo-soprano parts of the twin brothers Marc and Marcellien. Vera Zorina was the narrator. Although suffering from an injury to her neck, which was still in a cast, Vera Zorina spoke her extensive part distinctly and impressively. However, the long stretches of the narration cause a certain monotony and one feels relieved when the music enters. Debussy's music undoubtedly achieves greater effect if performed in the theater.

Although very interesting, this is none the less a subdued Debussy. There are no passages that disclose the charm of the "Images" or the sweep of "La Mer." Mr. Ormandy interpreted the score with devotion and the orchestra submitted willingly to the restriction that this creation imposes on the Philadelphians' extraordinary power of developing splendor and tonal luxury. It was an interesting evening, though. J. B.

Cleveland Orchestra, George Szell, conductor, **Paul Badura-Skoda,** pianist, Feb. 5, E—Invading New York for the first of three concerts celebrating their

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fortieth anniversary, the Clevelanders proved conclusively that they are one of the world's leading orchestral ensembles. The group has no audible weaknesses in any of its sections and displays an opulence of tone, without turgidness, that can be matched only by the Philadelphia Orchestra and, at its best, by the Boston Symphony, among domestic organizations.

The program opened with a work commissioned for the anniversary, William Walton's "Partita for Orchestra," which proved to be a well-wrought, highly listenable pot-boiler. There is nothing in the work to offend, and its ideas, if not highly original, are pleasantly stated. The following piece, Mozart's superb Piano Concerto No. 19 in F major, had as soloist, the young Austrian, Paul Badura-Skoda who has gained a large following on this side of the Atlantic for his numerous recordings, but proved a disappointment in his two Town Hall recitals. The performer's gifts and shortcomings were well displayed in this deceptively difficult concerto. His tone is unusually small as compared to most contemporary piano virtuosi; the playing is generally subdued, never reaching great emotional peaks or showing great variegation. His positive attainments are the agility of his fingers and a natural rhythmic consistency. The negative qualities dominated in a rather tepid opening movement in which the pianist was further hindered by the excessively large string section used. In the succeeding allegretto, Mr. Badura-Skoda played with an affectingly limpid loveliness. Mr. Szell this time kept his orchestral volume down to a level that better suited the piano's tone. The woodwind playing in this section was another factor contributing to its delicate beauty. The graceful Mozartian interplay of piano and winds could hardly have been accomplished with greater sensitivity. The finale was light and clean, somewhat better than the opening movement in gradation of piano tone, but the large string section again seemed eminently ill-suited to the soloist's needs.

The closing work on the program was Schubert's mammoth Seventh Symphony, surely one of the most perfectly realized melodic flights in all music. Szell's performance stands unequalled in its majesty and lyricism among the several much better than average readings of the symphony that I have heard in the past few years. The power of the climaxes was crushing, and the delicacy of the seemingly endless lyric flow of melody was transmitted with great effect. This was the kind of performance that must generally be dreaded by critics as it shows with brutal clarity the inability to describe adequately music by the use of words, particularly music of the magnitude of Schubert's Seventh, in this performance by Szell and his wondrously responsive orchestra. H. G.

Myra Hess, pianist, Feb. 8, A—The grand lady of the keyboard, Dame Myra Hess, returning to Carnegie Hall for her annual recital, was greeted by a devoted audience that overflowed onto the stage. Dame Myra's program was a formidable one, both from a performer's and a listener's viewpoint. It included Mozart's Rondo in D major, K. 485, Adagio in B minor, K. 540, Gigue in G major, and Beethoven's Sonata No. 32 in C minor, Op. 111. As usual Dame Myra was the model of relaxed assurance. She reminds one of a master teacher illustrating to her class just how things ought to be done. She even uses music, which

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eliminates any fear of memory failure, although she rarely if ever refers to it. The Mozart pieces were youthful and gay, and the pianist did not hesitate to dwell on a particularly lovely melodic line or a romantic phrase. This was manly Mozart, Mozart as one longs to hear him played. The Schubert sonata followed. Here Dame Myra showed her wide spectrum of tonal colors. She can play triple forte or triple piano and always achieve an exacting effect, one that is clearly audible throughout the house. In fact, she seems to have found her own formula for stressing sections of a work. She has mastered the art of exquisite pianissimo playing and uses this to accent effectively. But although the Schubert has many beautiful features, when taken with all the repeats it can become tedious, and this feeling strained on both sides of the footlights. The Bach Partita, however, was utterly ravishing. Everything about it seemed perfect, the evenness of tone, the grace of phrasing, the scholarly approach, the superb organization. This was followed by Opus III, one of the most taxing works of the Beethoven sonata repertoire. This too she played with majesty and personal warmth that set her audience cheering. But as Dame Myra said to her audience as they clamored for encores, "What can be added after the Beethoven?" We'll just have to wait until next year. D. A.

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Lya De Barberiis, pianist, Jan. 14, E—In an unusual and unhackneyed program that demanded for the successful performance of the greater part of it elegance, assurance, and facility rather than depth and fervor, Miss De Barberiis met the needs more than adequately. As required, there were qualities of charm, graciousness, delicacy, humor, and excitement in the playing of two sonatas by Pergolesi, six "Monferrine" (regional dances of Monferrato) by Clementi, three "Sins of My Old Age" by Rossini, six studies by Casella and four studies by Debussy. Clarity and taste informed all of the pianist's work. Much of the time her approach was percussive and the tone, frequently, rather hard. But she is capable also of warmth; this was evidenced in some of the numbers listed above and in some of the variations in Brahms' Variations and Fugue on a theme by Handel, which concluded the program. Miss De Barberiis is an interesting artist, and she provided for her listeners much of delight and enjoyment. C. G.

American Opera Society, "La Grande Duchesse de Gérolstein," Jan. 21, E—The American Opera Society, Allen Sven Oxenburg director, presented successfully the opéra-bouffe "La Grande Duchesse de Gérolstein" of Jacques Offenbach in semi-concert form, with a distinguished cast including Stefan Schnabel as Baron Grog; Leopold Simoneau as Fritz; Pierrette Alarie, Wanda; Martial Singher as General Boum; David Smith, Baron Puck; Jennie Tourel as the Grand Duchess; and Louis Quilico as Prince Paul. Allen Sven Oxenburg was the excellent narrator. There were soldiers, courtiers, and peasants, and a golden throne in the center of the stage. Arnold Gamson was the efficient conductor. The orchestra and the Margaret Hillis chorus were separated from the singing-actors by low screens.

The comic political and amorous machinations of this little European principality of the early 18th century were portrayed with skill, vocally and histrionically, by the principals, the working out of their plans being cleverly interspersed with bits of humor and ridiculously absurd situations. Jennie Tourel as the Duchess, Leopold Simoneau as Fritz, and Martial Singher as the boastful General Boum, together with Pierrette Alarie as the charming Wanda, were distinctive in their respective singing and dramatic roles, and other members of the cast added generously to the overwhelming success of the evening. Production was handled by George Mully and Anne Sullivan. L. C.

Marjorie Mitchell, pianist, Jan. 22, E—The ambitious young artist offered a distinguished program, the wide scope of which would have taxed the strength and artistic resources of a very experienced and successful performer. Miss Mitchell began with Bach's Toccata con Fuga in F-sharp minor, which is not often played these days. The interest of the Bach student in this work centers particularly on the appearance of that chromatically descending theme which dominates the Crucifixus in the B minor Mass. However, there are other interesting features that recommend the F-sharp minor Toccata to the attention and study of the pianist. Miss Mitchell approached her task in a more objective way. Her aim was to play the runs and passages typical of the Toccata solidly and correctly and to project the polyphonic and contrapuntal pages with clarity. The same must be said of her recital of Beethoven's Sonata in A major, Op. 101. She was at her best in the first movement (6/8) but less convincing in the finale, because she did not fully succeed in the delineation of the emotional contrasts between the individual sections of the sonata.

The third item on the program was Frank Martin's Eight Preludes for Piano, a set that displays a variety of sentiments and moods and gives the player good opportunities to demonstrate his technical proficiency. Miss Mitchell evidently has concerned herself seriously with this music, which she interpreted with eloquence and conviction. The audience acclaimed her heartily, and she obliged with an encore before intermission. Thereafter she played Liszt's Sonata in B minor. This piece is aging, and it requires a first-rank pianist to sustain our interest through half an hour. Acknowledging Miss Mitchell's courage and enthusiasm, we would have preferred to see her pianistic talent and musicianship employed in another work that would have proved more suitable to her pleasant personality. J. B.

Morey Ritt, pianist, Jan. 24, E—As winner of the Concert Artists Guild award, Morey Ritt was presented in her debut recital at Town Hall. It

was apparent from the start that Miss Ritt is an extremely intelligent musician whose training has been thorough and well directed. Her background of study reads like "Who's Who" in music, with such names as Reisenberg, Kroll, and Balsam among her teachers; Queens Colleges, Mannes College, and Tanglewood among the schools attended. Little wonder that such a young woman, and a debut artist at that, was able to handle herself with poise and assurance worthy of a seasoned performer. Miss Ritt's technical proficiency is her most impressive feature. She plays clearly, calmly, and cleanly, in well-thought-out flowing phrases. Her rhythmic sense is excellent and her musical ideas show imagination and validity. Miss Ritt's pianism was particularly suited to the Prokofieff sonata, in which she revealed a good deal of personal association with the idiom. The Haydn sonata too was carefully explored and was marked by some exquisite legato playing. Her interpretations of the Ravel "Sonatine" and Schumann "Kreisleriana" showed more of the freshness and efficiency of youth than the fire and poetry of a mature artist. But this is excellent vintage, Miss Ritt. She just needs a little aging. D. A.

Nicanor Zabaleta, harpist, Jan. 27, E —Were David to descend from the heavens to play on a platinum harp in the middle of the Town Hall stage, he probably could not give a more joyful or more artistic performance than did Nicanor Zabaleta. It is a rare experience to attend a solo harp recital, both for the exalted reason that the harp is the instrument most often connected with the life *after* this, and also for the cold, hard fact that generally the less heard from the harp the more effective it is. The instrument has almost unbelievable technical problems, what with finger articulation and the sustaining and rhythmic difficulties. Harpists are not always the best musicians in the world either, but if the harp could always sound as beautiful as it did under Mr. Zabaleta's hands, it would occupy a different place in the concert world.

Nicanor Zabaleta is a sensitive musician and a true harp virtuoso. He never seemed to be limited by his instrument's innumerable limitations, and his light fingers fairly danced across the strings. His program included sonatas by Rosetti and Mehul, a Theme and Variations of Handel, an Introduction and Rondo of Parish-Alvars, short works of Fauré and Prokofieff, and two contemporary sonatas, both dedicated to Zabaleta. The first, by Glanville-Hicks (1951), gave an opportunity for the artist to show off intricate fingerwork, and the nuance and subtleties of the Pastoral were quite lovely. Krenek's Sonata (1955) deviated from that composer's usual mathematical writing and had some sporting, well-developed melodies, in addition to being well written for the instrument. Interesting to note is that all the music of Mr. Zabaleta's concert was written especially for the harp. R. H.

The Dessoff Choirs, Paul Boepple, conductor, Jan. 29, E—This devoted group of dilettanti under the untiring leadership of Paul Boepple once more favored us with a program that displayed musical treasures of the late renaissance. The program offered sacred and secular music of Roland de Lassus, the greatest of the Netherlands composers, whom his contemporaries venerated as the "Prince of Music." His enormous productivity can hardly be measured in mathematical terms, because the complete edition, which is supposed to fill 60 folio volumes, is still very far from complete.

Lassus, who spent the second half of his life in Munich in the service of the Duke of Bavaria, was a cosmopolitan. Fluent in four languages, he absorbed the characteristic stylistic elements of the musical currents of his time and integrated them into his own creations with unique craftsmanship. In view of the size and variety of his output the selection posed a difficult task to the conductor. But Paul Boepple, a keen student of the period, succeeded admirably in giving the highly appreciative audience an inkling of Lassus' vast musical cosmos. We heard motets in Latin, German lieder, French chansons, and Italian madrigals. There were pieces for four, five, six, eight, and ten voices. There were serious and deeply moving songs and also serene and humorous pieces. "O la, o che bon' echo" for eight voices was particularly effective in the ingenious arrangement that placed a small group in the lobby. The echo generated by this group reached the audience through the open doors. Coleridge T. Perkinson, assistant conductor, took charge of the "echo."

It goes without saying that Paul Boepple is fully aware of the discrepancy between his performance practices and those of Lassus. Only a handful of people sang a madrigal in Lassus' day. Boepple uses 120 or even more. However, we must grant him the extenuating circumstances of the enthusiasm, devotion, and zeal that animate his group. It sang with religious fervor, and it is exactly this devotion and enthusiasm that made such a concert possible. The Dessoff Choirs rewarded the grateful audience with the repetition of three pieces, and the singers themselves rejoiced in regaling us with the fruits they have produced by the labors and toils of the rehearsals. J. B.

Camilla Williams, soprano, Jan. 31, E —After a six-year absence from Town Hall due to heavy recital and opera schedules here and in Europe, Camilla Williams returned to a sold-out house and a vociferously enthusiastic audience. The cheers and continued applause were well justified. Miss Williams is an artist who uses her flexible voice with consummate skill, coloring text and mood with clarity of utterance and interpretive intelligence. A lovely stage appearance and gracious poise, added to her gift for song, made the soprano's recital one of the most satisfying of the season.

The long program moved with gathering intensity that kept listeners' interest keen throughout. Beginning with Vivaldi and Mozart airs, Miss Williams established her recital standard in the first group with lustrous singing of the Mozart cantata, "Die ihr des unermesslichen Weltalles," exacting in range and tonal fluency. The beautifully sung Schubert group, of which we particularly liked "Im Abendroth" and "Der Jungling und der Tod," returned these lieder to the "heart-song" category, to which they indubitably belong. Art songs they are, by reason of magnificent musical settings, but they demand understanding plus unabashed sentiment for adequate projection of text. Camilla Williams brought flawless verity to these songs, completing her Schubert portion with the delectable "Der Hirt auf dem Felsen" with clarinet obbligato played by David Glazer.

Five Hugo Wolf lieder opened the second half of the program. Here Miss Williams occasionally sacrificed some roundness of vocal timbre to portrayal of contrasts. Nothing went vocally agley and this is purely a matter of listener preference.

There could be no fault found with her singing of the four Strauss songs. From "Die Nacht" through varying facets of prismatic nuance to the climactic "Befreit" she was in command of vocal and technical resources that

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indicated reason for her success on the operatic stage. At no time did she overstep the ethical limits of recital but her voice gained in sizable warmth and soaring quality.

The concluding group of "spirituals" was misleadingly titled, the arrangements lacking the requisite rhythmic accent and imparting an artificiality quite foreign to Miss Williams' personality and artistry. Also, we felt that accompanist Sergius Kagen, otherwise meticulous, did not operate on the correct wave-length. You have to "Bear down, brother, bear down." M. C.

Daniel Kunin, pianist, Feb. 3, E—An impressive recital debut was made by Daniel Kunin, a young Minneapolis-born pianist whose major studies have been at the Juilliard School of Music under the guidance of Sasha Gorodnitzki. Mr. Kunin's pianism came as a breath of fresh air to one who has listened to so many rote-playing young hopefuls. Here is a musician with red-blooded concepts that are explicit and valid. Certainly Mr. Kunin has been well trained technically, although it is here that debut nerves took their major toll, but most important he communicated his ideas with urgency and effect. The program included Beethoven's Sonata in F major, Op. 54, No. 22, four Schubert Moment Musicaux, Prokofieff's Sonata No. 7, and Liszt's Sonata in B minor. Throughout the evening Mr. Kunin displayed a wondrously beautiful singing tone and limpid, well-paced phrasing. It seems that this young performer has all of the essentials that go into making a first-rate artist. What he lacks he can acquire. It will just take some serious work. D. A.

Carol Brice, contralto, Feb. 7, E—Carol Brice was heard in a song recital consisting of a group of songs by Purcell, three songs of Mahler from his "Des Knaben Wunderhorn," the "Mura felici" aria from Rossini's "La Donna del Lago," the "El Vito" of Nin, a Brazilian folk song arranged by Gurgel, John Duke's "Miniver Cheevy," Blitzstein's "Orpheus," "In Memoriam" by Kerr, and a group of spirituals.

Miss Brice is a serious and intelligent artist, and her voluminous voice when used at its best is warm and colorful. She has the ability to portray her subjects with considerable suavity of vocalism and phrasing and with intense expressiveness. Much of these qualities was in evidence on this occasion.

To the Purcell group the contralto gave little fluency and insufficient spontaneity. Difficulty of the same kind was encountered in the Rossini aria. The highlight of the evening's program was Miss Brice's delineation of the three Mahler songs, in which she projected with impressive somber vocal skill and interpretive effectiveness the depths of loneliness, sorrow, and bitterness in the text. The folk songs and spirituals were given authentic and emotionally correct treatment by the singer, and spontaneity of expression marked the many-sided "Miniver Cheevy" of John Duke.

Jonathan Brice, at the piano and playing all accompaniments from memory, was a most excellent accompanist, sympathetic, fluent, and artistic at all times. L. C.

CARNEGIE RECITAL HALL

Mario Serrano, bass-baritone, Jan. 23, E—Making his local debut after extensive concertizing in Latin America as well as in other cities in the U.S., Mr. Serrano displayed a voice of great natural power that is handled very roughly. In pushing for excessively loud climaxes, as was done in two arias from Mussorgsky's "Boris Godounoff," the singer found his breath inadequate to sustain him, while the pitch wavered precariously. A group of songs by Schubert from "Winterreise" and "Schwanengesang" was sung with little attention to their textual significance and rather awkward German diction, although there was less pushing of tones here than in the "Boris" arias. Siegfried Sonnenschein accompanied. H. G.

Evelyn King, soprano, Jan. 24, E—The plan and song selection made Miss King's program outstanding. Beginning with an unusual group of Vivaldi, Handel, and Bach's Cantata "Weichert nur, betrübte Schatten," the soprano immediately evoked an atmosphere of indisputable artistry. The air from Handel's "Arminio" was, to our mind one of the loveliest of the evening's songs. Peter Angelo added golden-toned oboe obbligati in the last numbers of this group.

Miss King continued with clear-dictioned singing of Poulenc's "C" and the Debussy "Ariettes Oubliées," songs by Zandonai, Venticinque, a first N. Y. performance of the soaring "Riflesse" by Santoliquido, and one of Liu's arias from "Turandot." Tchaikovsky was represented by a song and the first U. S. hearing of the Arioso from "The Enchantress," which won an ovation of approval from the audience. Songs in English and Menotti's "Steal Me, Sweet Thief" completed the list.

Miss King made a lovely stage appearance and, particularly in the upper range of her voice where the fluency of tone was not constricted by precision of pronunciation, sang with delectable vocal color. Frances Stowe played the varied accompaniments skillfully, meriting her share of the audience's demonstration of approval for the recital and the recitalist. M. C.

New York Chamber Soloists, Jan. 26, A—Heard in a completely beautiful performance of Bach's "Wedding" Cantata, No. 202, was Adele Addison, soprano, with Albert Fuller, harpsichord, Isidore Cohen, violin, Melvin Kaplan, oboe, Ynez Lynch, viola, and others. A more artistic interpretation could not be desired, and Miss Addison sang with a great finesse and a complete understanding of the musical score. Gifted also is Mr. Fuller, who is one of the finest young harpsichordists in the country. His authoritative playing shows an innate color sense and an extensive knowledge of improvisation in music from the baroque period. Rameau's delightful "L'Impatience," a cantata for soprano and continuo, opened the program with Miss Addison in the lead and the fine ensemble accompaniment right along with her. Mr. Kaplan's brilliant oboe work in Mozart's Quartet for Oboe and Strings in F major, K. 370, was a joy to hear, and he too is a fine artist. The Concert Society's fifth program was truly an artistic success. R. H.

John Hamilton, harpsichordist, Jan. 28, E—The New York debut recital by this young artist included performances of Bach's Partita No. 4, four sonatas by Domenico Scarlatti, two pieces from Bartok's "Mikrokosmos," and other works by Sweelinck, F. Couperin, and J. S. Bach.

Except for some spilled notes in the Partita, Mr. Hamilton proved to be a good technician, but this hardly compensated for the very dry, dispiriting readings. In the difficult Scarlatti works, the performer was able to overcome the digital hazards with a minimum of strain; the music emerged very pallidly, however. Missing from the entire program were a true variation of dynamics and a sense of rhythm that seems not only the result of paying attention to the score but also of feeling the music as the sum of several parts. The Bartok - for - harpsichord I found quite as uninteresting as the original piano version, although Mr. Hamilton did impart a bit more feeling to these pieces than he did to the more demanding baroque works. H. G.

Karl and Phyllis Kraeuter, violin and cello duo, Feb. 2, A—In the first of two

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chamber music recitals Karl and Phyllis Kraeuter presented three chamber works: Sinfonia Concertante for Violin and Cello in A major by J. C. Bach, Duo for Violin and Cello, Op. 7, by Kodaly, and Mozart's C major Trio, K. 548. The orchestral accompaniment of the Bach Sinfonia was transcribed for the piano by Mr. Kraeuter and was played by Joseph Wolman. Incidentally, due to the mislaying of the music, the Sinfonia was played last, and the program opened with the Mozart Trio.

Both Karl Kraeuter, violin, and Phyllis Kraeuter, cello, are competent instrumentalists, as indeed are the aforementioned Mr. Wolman, and Thomas Richner, who joined the Kraeuters in the Mozart trio. There was a fine sense of ensemble throughout and sincere devotion to the music, so that an enjoyable hour and a half resulted. The Kodaly duo was particularly well projected. One small failing must be noted: Miss Kraeuter indulged on several occasions an emphatic accentuation that tended to destroy the outlines of legato passages. C. E. R.

Harpsichord Music Society, Feb. 3, E—A well-balanced program of works for harpsichord and cello played ensemble and also separately was given by Sylvia Marlowe and Bernard Greenhouse. The performance as a whole was marked by fine taste, excellent blending of tone, complete understanding of the musical scores, and lovely subtleties that brought the music to life. The concert was the second in a series presented by the Harpsichord Music Society, of which Miss Marlowe is musical director. Happily, some of the Society's principal aims are being well realized through this concert series, especially those of bringing both old and new music of the harpsichord before the public and inspiring the creation of new music for that instrument. This recital opened and closed with Bach Sonatas in D major, No. 2, and G minor, No. 3, and included the C major Sonata of Handel. Each was executed with the utmost in spirit and subtle colorings, yet always allowing the music to speak for itself, which, of course, it is entirely capable of doing. Several Fantaisies pour les violes, alternating with Pieces de clavecin, of Couperin proved to be most delightful and stunningly played. From the contemporary school followed Three Bagatelles (1952) and an Eclogue of Alexei Haieff, which were extremely well written for both instruments, and were idiomatically and stylistically most complementary especially to the harpsichord. R. H.

Robert Muczynski, pianist-composer, Feb. 4, E—An exceptionally gifted young pianist appeared on this occasion in a program of his own compositions, displaying in a somewhat personalized medium of expression technical skill and a profusion of musical ideas that have not quite "jelled" into an individual style. Mr. Muczynski is alert to interesting patterns and his tonal contrasts are descriptively acute. The chief fault to be found with his composition lies in the multiplicity of his resources. He will possibl be forced, painfully, to discard much that is ornamental but extraneous to focus or settle on a line peculiarly his own. Meanwhile all that he writes is pleasant and accented by a true sense of the dramatic. Muczynski knows how to make the piano sing and backs his instrumental facility with cool intelligence. The program listed a Sonatina, Five Sketches, Variations on a Theme of Tcherepnin, Six Preludes, and a Sonata, No. 1. M. C.

Quartetto di Roma, with **Carleton Sprague Smith,** flutist, Feb. 9, A—This most recent offering by the Concert Society of New York afforded local audiences the opportunity to hear a new ensemble, the Quartetto di Roma for the first time, after their very successful recent concert at the Library of Congress. Its members, Guido Agosti, piano, Arrigo Pelliccia, violin, Bruno Giuranna, viola, and Massimo Amfitheatrof, cello, have all been heard before as members of other groups and, in Mr. Agosti's case, as solo performer. The four players are expert musicians in their own right and create an ensemble tone that is superbly balanced and light. Mr. Agosti has an unusually firm rhythmic sense, making it an obvious delight for his partners to perform with him. The strings had no problems of imbalance to contend with whatsoever.

The program opened with Mozart's magnificent Piano Quartet in G minor, a work requiring much more of its performers than the qualities mentioned above. Rhythm, grace, lightness, and impeccable intonation were present in abundance, but this work was taken too much in the spirit of one of the composer's "outdoor diversions," witty, elegant pieces written to serve as background or tranquilizing pieces for the Salzburg court. The quartet opens with one of Mozart's moodiest allegro movements. The sunlight that can never help penetrating one of Mozart's works is here tinged with a poignancy rare even in the composer's own chamber music. It is a balance of power and ethereal lightness that is exceedingly difficult to cope with in performance. The Rome players were able to expose the delicacy effectively, but as it was not the aftermath of the "storm" that should be apparent, the work lost its strength. The andante, another of Mozart's bittersweet masterpieces was sweet and graceful, with little hint of the subtle, darker elements between the lines of the score. The final movement is the most straightforward in its polished grace and was therefore best suited to the talents of the performers.

A spirited reading of Beethoven's Serenade in D major, Op. 25, found Messrs. Pelliccia and Giuranna joined by flutist Carleton Sprague Smith in a virtuoso performance of incredibly trivial music. The work is an overlong series of "cute" cliches that hardly merited the wonderful playing the trio accorded it. Mr. Smith's tone was a delight to the ear, but I found myself squirming before the first movement had ended. I can draw only one immediate conclusion from hearing this piece—that, contrary to popular opinion, Beethoven *was* human and *could* err. The program closed with Brahms' Piano Quartet in A major, which was given a properly *schmalzando* reading, with the same admirable technical qualities shown in the Mozart, but this time in music more congenial to the spirit of the executants. H. G.

GRACE RAINEY ROGERS AUDITORIUM

Berl Senofsky, violinist, Jan. 31, E—For his New York recital Berl Senofsky, former Naumberg Award winner and the first American violinist to win the Queen Elisabeth of Belgium Competition, presented a program about evenly divided between virtuoso show pieces and music of more profound musical values. Strangely enough, for a young man obviously of virtuoso temperment he showed to better advantage in the more profound selections. Mr. Senofsky is a violinist of considerable musicality, and when he concerned himself principally with musical values all of his technical equipment fell into place and the results were quite impressive. On the other hand, in the rapid passages of the showier works his tone often became veiled and at the same time harsh, and although he never seemed to lack the requisite technique, there were certain passages that he could not be said to have encompassed with ease.

His program included a Partita in E major for violin alone by Bach, Sonata in D major, Op. 94, by Proko-

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fieff, Sonata in G minor by Debussy, Roumanian Dances by Bartok-Szekely, Caprices Nos. 7 and 17 by Paganini, and the "Polonaise Brillante" in D major by Wieniawski. Boris Barere was the competent accompanist, and his collaboration in the two sonatas rose to the high musical level of the soloist. C. E. R.

BROOKLYN ACADEMY OF MUSIC

Brooklyn Philharmonia, Siegfried Landau, conductor, Feb. 8, E—With the collaboration of the choirs of the Manhasset Congregational Church (Robley Lawson, director) and four vocal soloists (Saramae Endich, soprano, Mary McMurray, mezzo-soprano, Jean Deis, tenor, and Kenneth Smith, bass), the Brooklyn Philharmonia gave a rousing performance of Verdi's great Requiem Mass. This work was dedicated to the memory of Alessandro Manzoni, and on this occasion it was performed in the memory of Mr. James M. Hills. A good share of the credit for the success of the evening must go to the conductor, Siegfried Landau. He seemed to know exactly what he wanted, and what he wanted was pretty much what Verdi himself must have wanted, and he was able to coordinate his performing elements to achieve most of his desires. He built his climaxes skillfully and effectively; he displayed rhythmic drive where called for without any inflexibility; in short, it would be difficult to quarrel with either his conception or his execution.

In the execution the chorus was the real hero of the evening. They sang with precision and clarity and displayed a wide dynamic range, which included a floating pianissimo and a ringing fortissimo, all without any distortion of tone quality or of the excellent balance between the various sections. If the work of the solo quartet did not always rise to this high level it was not entirely the fault of the individual members. To begin with the quartet was not well balanced as to size of voices, the mezzo and the bass being capable of much greater volume than the soprano or the tenor. In passages not exceeding a mezzo forte this disparity of power was of no moment since Miss McMurray and Mr. Smith both have excellent control, but in the more outspoken sections the bass and alto lines often predominated. Miss Endich has a lovely lyric soprano voice which she uses with intelligence and refinement. Although Verdi undoubtedly intended the part to be sung by a dramatic soprano, it was only in the Libera me, particularly the closing measures, that one really felt the need of a bigger voice. Miss McMurray, on the other hand, has a very big voice, capable, however, of some beautiful mezzo-voce work. Apart from a very occasional forced and unfocused high note, she gave an extremely impressive performance. With her obvious dramatic flair she should make her mark in opera. Mr. Deis has a voice that appears to be basically of good quality and certainly of ample range, but his production is so inward that it doesn't project in a hall. Mr. Smith's work is well known hereabouts, and as usual he sang with great authority and maintained unfailingly the evening's high standards. The orchestra too rose to the occasion, answering every demand of the music and of the conductor. All in all it was a musical event of which any organization might well be proud. C. E. R.

KAUFMANN AUDITORIUM

New York Pro Musica Antiqua, Feb. 8, E—This reviewer has followed the concerts of the NYMPA for several years and has been gratified to discover two kinds of steady growth. First, the group of ten instrumentalists and singers, directed by Noah Greenberg, is extending its abilities and perceptions. A practical way in which it does so is to buy old instruments and set about learning to play them, all the time burnishing to a richer sheen its already polished technical prowess. Second, the audience is increasing its powers of appreciation and comprehension.

The evening's program began with a group of Florentine carnival and part songs from Lorenzo de Medici's time. Isaac's "Quis dabit capiti meo aquam?" (Isaac was sufficiently popular in Italy to acquire the name Arrigo Tedesco) was a brilliant gem, presented as it were on fine velvet by four unaccompanied male voices that sang as one: Russell Oberlin, countertenor, Charles Bressler and Arthur Squires, tenors, and Brayton Lewis, bass. The second group was devoted to madrigals by Flemish composers in Italy. Into the stuff of this music were woven threads of dramatic passion and poignant lyricism. The third group provided 16th-century instrumental music. The first half of the program closed with Palestrina's "Assumpta est Maria," which had more vitality and interest than any other Palestrina this reviewer has encountered. There was no gluey tempo, but exciting briskness, and appropriate instruments were freely used with the voices to good effect. Such was the formal fare, mostly serious, of the Renaissance Italian. To the modern American audience it was far from esoteric, but it was so incredibly vivacious and fascinating as to belie its antiquity.

Music for fun was provided in Adriano Banchieri's "Festino nella sera del giovedi grasso avanti cena" ("A Musical Party on the Evening of 'Mardi Gras'"). The twenty choral pieces comprising the parody demonstrated every shade of wit from the coarsely ludicrous to the mock serious (one of Banchieri's instrumental suites and Frescobaldi's "La Folia" variations tastefully broke this "madrigal-review" into three sections). Idiotic vocal onomatopoeia, contrapuntal heckling, musical jokes—a party it was, indeed!—all these made the audience unable to restrain its chuckles or its applause. So Greenberg first had created an elaborate and beautiful picture of serious Italian Renaissance music and then set about parodying it with undeniable authenticity and effectiveness. Anybody with a sense of poetry would have been enthralled by the first part of the program, and anybody with a sense of humor would have relaxed to enjoy the rest. J. L. B.

Josef Marais and Miranda, Feb. 5, E—Marais and Miranda must be magicians. They have a way of turning Town Hall into a living room, a large audience into a congenial group of guests, and two and a half hours into no time at all. But there is no *leger-de-main* about their art. As international balladeers, they have no peers. Their purpose is to enchant and this they do to perfection, drawing their material from the folk songs of France, Germany, Bohemia, Australia, England, Israel, South Africa, and America, and delving back as far as the 13th century. And they know just which songs to choose, just how to present them. The house was full and everyone had come, knowing he would enjoy himself. As usual the duo was delightful, Marais with his appealing light tenor and Miranda scintillating as ever. Between each ditty were explanations, translations, and comments appropriately filled with charm and humor. When the concert came to an end the artists were forced to give nearly its equal in encores by a pleading, adoring, grateful audience. D. A.

OTHER CONCERTS

Juilliard Student Quartet, Goethe House, Jan. 30, E; **Robert Schick,** pianist, Carnegie Recital Hall, Jan. 31, E; **Owen Berger,** pianist, Carnegie Recital Hall, Feb. 9, A; **The New Opera Theatre Society, Alexander Kutin,** musical director, Kaufmann Concert Hall, Feb. 9, A; **New Century Players,** Carnegie Recital Hall, Feb. 10, E; **Musica Viva, James Bolle,** director, Kaufmann Concert Hall, Feb. 12, E.

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THE NATIONAL SCENE

CHICAGO

■ The music scene at midseason has provided some brilliant, even historic, events. Most recent of these was Gilels' three appearances, first in a memorable recital, and then as soloist with the Chicago Symphony at the concerts of Feb. 6, 7. Reiner and orchestra, in finest form, began with Berlioz' Overture to "Beatrice and Benedict," fresh and immaculate, and followed with the Beethoven Eighth, a performance among the finest within our memory. Gilels' performance of the Tchaikovsky Concerto for Piano, No. 1, in B-flat minor was one of those rare occasions when conductor, orchestra, and solo artist are so keenly attuned that listeners are transported in the work's recreation.

Andre Tchaikowsky, Reiner's soloist for the following subscription concerts, played the Mozart Concerto for Piano in C major, K. 503, and the Bach F minor, No. 5 (not heard by this reviewer) at the Tuesday concerts, and the Schumann Concerto at the midweek pair, which reaffirmed our high estimate of this extraordinary talent.

Prior to Reiner's return from vacation, Carlo Maria Giulini occupied the podium for three weeks. Among his fine performances was one of Ravel's Orchestral Fragments (Second Series) from "Daphnis and Chloe" and his notable collaboration with Leon Fleisher, a giant among young pianists of his generation, in a profoundly beautiful performance of the Brahms Concerto, No. 1, in D minor.

■ On Feb. 14, Leonid Kogan (brother-in-law of Gilels) appeared in recital, making his first Chicago appearance. In the Brahms G major, Op. 78, the Bach Sonata No. 13 for solo violin, Prokofieff's F minor Sonata, and pieces of Saint-Saëns and Sarasate, he produced the loveliest of sounds with a fabulous technique that hints of no difficulties. Mr. Kogan aroused tremendous excitement that makes his new public restless for his return.

Another newcomer whose Orchestra Hall recital was one of the season's important events was Cesare Valletti, lyric tenor of the Metropolitan, who, with the invaluable Frederick Schauwecker at the piano, proved himself a prince of bel canto in his well-projected program, delivered with unfailing artistry.

A third debut here of more than ordinary interest was the Orchestra Hall recital given by Daniel Barenboim, extraordinarily gifted 15-year-old pianist from Israel who possesses a tremendous technique and musical insight not associated with one so young. From his understanding performances of the Bach-Liszt Prelude and Fugue in A minor, the Beethoven Sonata, Op. 57 ("Appassionata"), the Brahms Op. 1, and Ben-Haim's Intermezzo and Toccata, young Barenboim has the right to be called an artist, and the promise to become top flight.

Earlier in the season (Jan. 22), Callas struck fire-and-gold, as did her sponsors (The Alliance Francaise), with her six-aria recital at Civic Opera House, packed to the rafters and resounding with cheers throughout the evening. Ravishingly gowned and bejeweled, Mme. Callas was greeted by her audience (apparently as interested in seeing as in hearing the famous diva) with one of the evening's longest ovations. And how did Callas sing?—with unfailing artistry, and often beautifully, although not consistently so. We believe she could, however, were she willing to recognize limitations of her vocal resources. Nevertheless, she manipulated her unique voice throughout its phenomenal range, living the roles portrayed wonderfully, with a minimum of gesture and the utmost expression of their spirit.

Mischa Elman came on his annual pilgrimage for an Orchestra Hall recital, celebrating his 50th year of concertizing in the United States. His famous golden tone still gleams, and the warmth and freedom of interpretation and the very personal approach to music are still present. Fasano's Virtuosi di Roma enriched the season with the choicest chamber music, exquisitely played; and Marais and Miranda, international balladeers sans pareil delighted their devotees with eight sold-out concerts (within two weeks) in Fullerton Hall of the Arts Institute.

Paul Olefsky, American cellist and conductor, appeared in the dual capacities of conductor and solo cellist when he conducted the Symphonietta Concert Festival with members of the Chicago Symphony Orchestra, in a concert presented by Sinai Temple Forum, Jan. 14.

DOSHA DOWDY AND RENÉ DEVRIES

Scene from the ballet "Die Frau und ihr Schatten," with score by Chicago's Alexander Tcherepnin, choreography by Ursula Schulbin, and libretto by Paul Claudel, which was given its first performance in Trier, Germany, Dec. 4 at the Theater der Stadt Trier. The conductor was Otto Söllner.

BOSTON

■ There are many pressures on an orchestra, and the Boston Symphony on the whole has done pretty well by our native-born composers. So for Alan Hovhaness one can say better late than never. However, it must be noted that it was a guest conductor, Robert Shaw, who programed Hovhaness' "Mysterious Mountain," Op. 132 for the 13th pair of programs, Jan. 24, 25. This made a triple series of "firsts" for the orchestra—Shaw's first appearance as guest conductor, the first local hearing of the work, and the first time that any Hovhaness was played by the regular orchestra; although Ar-

thur Fiedler was enterprising enough to list some Hovhaness with the "Pops" some seasons back.

As for "Mysterious Mountain," it is a fine piece of work if not among my favorites of Hovhaness' compositions. The composer's ability to join Eastern-inspired melody and timbre with Western form and discipline is much present in the three-movement piece. Perhaps the composer intended us to think of many things—Indian temples, 13th-century cathedrals, Bali dancers, Chinese rites, to name a few—for he considers mountains to be "symbolic meeting places between the mundane and spiritual worlds."

As for Mr. Shaw, who handles the choral medium so well, his orchestral conducting is almost too refined, too careful, too meticulous to do full justice to points of intensity and climax. But his economy of means did have its own agreeable effect.

The Soviets claim Leonid Kogan as the best of their younger violinists. Since we have a sincere respect for the quality of their musicians, we must lay it to the tension of his American debut that Mr. Kogan did not make a very spectacular impression with the Brahms Violin Concerto. Pierre Monteux was guest conductor for this event, with some poised and really fine readings of the Weingartner arrangement of Beethoven's Grosse Fugue, excerpts from Debussy's "Martyrdom of St. Sebastian," and the Strauss "Death and Transfiguration."

■ Among other concerts, the Zimbler String Sinfonietta departed from its custom by inviting a conductor to its usually vacant podium for its second concert of the season. Richard Burgin conducted in musicianly style and in the spirit of Zimbler performances, with stress on style and ensemble. The variety-laden list included Ruth Posselt as soloist in the Concerto in A major by Tartini, as edited by Emanuel Ondricek; the Vivaldi Concerto Grosso, Op. 3, No. 8; the Adagio from the Bruckner String Quintet; and the Hindemith Theme and Variations for Piano and Strings, "The Four Temperaments," with Luise Vosgerchian as assisting pianist. All were excellently done and the concert was very well received by the Jordan Hall audience.

■ In opening the 32nd season of Civic Symphony concerts, Paul Cherkassky tried the experiment of housing his orchestra in John Hancock Hall. This is a beautiful auditorium seating some 1300, but unfortunately it is completely unsuited for music; this always seems true of an all-purpose hall. In spite of the hall's odd acoustic properties, or lack of them, the Civic got off to a good start with a first performance of "Concert Overture" by the local composer John Bavicchi, Schumann's "Rhenish" Symphony, and the Tchaikovsky Piano Concerto, with Jerry Garfield as soloist.

JULES WOLFFERS

PHILADELPHIA

■ Opera has claimed the center of attention here the past several weeks, with the presentation of "Vanessa" and the debut of a promising local company. The heralded romanticism of Samuel Barber's music was not overly apparent to these ears—or to those of most other listeners in the Academy of Music—when the Metropolitan presented it here. Except for the orchestral interludes, it sounded more like Barbered Menotti. The music seemed most beautiful and effective near the close of the second act and, of course, in Act 3—the duet between Vanessa and Anatol and the fugal quintet, which will doubtless become an operatic staple. Barber achieved convincing folk flavor in the third-act peasant dancing and the hummable tune "Under the Willow Tree."

Making due allowances for the liberties with plot allowed in opera, Menotti's Chekhovian libretto is a good one. Even better is Menotti's stage direction; his handling of the crowds and the movements of individuals are well thought out and appeared natural; the same applies to the dancers.

As to the singing, Brenda Lewis made a most convincing Vanessa (Eleanor Steber was ill), histrionically as well as vocally, but she was pressed for honors by the superb acting of Rosalind Elias as Erika (her fainting was indeed realistic), and the estimable Giorgio Tozzi's singing was easiest to understand, as the Old Doctor. Nicolai Gedda gave a well-defined portrait of the calculating Anatol, and Regina Resnik and George Cehanovsky were excellent singing actors as the Old Baroness and the Major-Domo, respectively. Dimitri Mitropoulos conducted.

Opera companies in this city have come, merged, or gone, but the Philadelphia Lyric Opera Company is liable to stay awhile—and welcome. Its president (and unnamed manager) is Aurelio Fabiani, former Chicago Opera concertmaster, who as Ray Fabiani has been a successful wrestling promoter. Fabiani has used his undoubted promotional talents to line up solid backing for his company and presented an idiomatic performance of "La Bohème" as a starter.

Elaine Malbin, with a rich and lustrous voice, gave a memorably dramatic portrayal of Mimi. John Alexander was a youthful-voiced Rodolfo. The Company has already announced six operas for next season, beginning with "Turandot."

The American Opera Society, with Arnold Gamson conducting, provided a musically worthy bonbon, Offenbach's "Grand Duchess of Gerolstein."

Cesare Valletti's bashful bumpkin and the funny business of Salvatore Baccaloni kept things going well in the Philadelphia Grand Opera's "L'Elisir d'Amore." Eva Likova was an attractively coquettish Adina. Giuseppe Bamboschek conducted. He has been reappointed general manager for next season.

■ Emil Gilels gave a breathtakingly lightsome performance of the Saint-Saëns Second Piano Concerto on the gala 101st anniversary program (followed by a champagne supper and ball) of the Academy of Music. Eugene Ormandy conducted the Phila-

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delphia Orchestra, and other stars were Leonid Kogan, who impressed in his local debut by his musicianship in Lalo's "Symphonie Espagnole," and Blanche Thebom in "Carmen" excerpts.

Glenn Gould made his long-awaited debut here. His distracting mannerisms made it necessary to close one's eyes to enjoy the music, even during his well-constructed and varicolored Bach Goldberg Variations. Is it heresy to charge insincerity in such exaggerated swayings and moo-faces?

Oscar Shumsky, in his first recital in 33 years (when he was 8), proved a master not only of the violin but the viola. He played the Hindemith Sonata for Viola Alone and held the large and distinguished audience spellbound.

Lukas Foss and Henry Cowell visited the University of Pennsylvania, which cooperated with the Philadelphia Composers' Forum in presenting a program of their works, Cowell's Clarinet-Chorus-Piano Septet and Five Pieces for violin, piano and percussion, and Foss's "Parable of Death." Both participated in a stimulating post-concert discussion, answering (most of) the audience's questions.

"May I ask what you had in mind for the Septet?" Cowell was queried. His answer: "No."

SAMUEL L. SINGER

CLEVELAND

■ When George Szell resumed his duties with the Cleveland Orchestra on returning from his European assignment with the Concertgebouw in Amsterdam, he was accorded a hearty welcome by his audience and immediately plunged into his musical devotion to Mozart and Beethoven assisted by distinguished guests and soloists. Mozart's delightful Symphony in C major, No. 34, had precision and deft lightness; the Beethoven Violin Concerto received a thrilling and exultant performance by Erica Morini, who to this reviewer never before attained such lofty heights as on this occasion. An honored and fervently applauded guest was Howard Hanson, whose "Mosaics," in the form of a passacaglia, was given its world premiere by Mr. Szell and the orchestra. Commissioned for this 40th anniversary, the work made a stunning impression. Replacing Clara Haskil, his former colleagues and admiring friends welcomed back Seymour Lipkin, who ten years ago earned his spurs as apprentice conductor to Maestro George Szell and subsequently won the coveted Rachmaninoff prize. Mr. Lipkin chose Beethoven's C minor Concerto, which he delivered with brilliant technique and appropriate dignity of style.

The 15th pair of concerts brought to the fore another work commissioned by the orchestra, a highly successful composition by William Walton. The English composer returned to the designation of "Partita" for this engaging and interesting work in three

Chicago tenor MARVIN HONORÉ, *who appeared on South Bend, Ind., WSBT's second stereophonic program, as soloist with the H. T. Burleigh Choral Club. The Club sponsored him in recital at St. Mary's College, South Bend on Feb. 23. On Feb. 8 he made his recital debut in Seattle, Wash., sponsored by the Cosmopolitan Century Club and the Little Opera Association.*

movements: Toccata, Pastorale, Siciliana and Giga Burlesca. Amazingly —in the musically mixed up world of today—this distinguished musician adhered to the true meaning of these titles and created music of a most engaging quality to illustrate his titles. The soloist at this pair of concerts was Paul Badura-Skoda in an exquisite performance of Mozart's Piano Concerto in F Major, K. 459.

■ At the Institute of Music Arthur Loesser regaled a deeply absorbed capacity audience with the entire first book of Bach's Well-Tempered Clavier. An outstanding achievement of the rarest gifts of interpretation and technical prowess, it received a standing ovation from his hearers. The Museum of Art course presented William Harms at the Institute of Art in a program ranging from pre-Bach composers through Schumann's "Etudes Symphoniques" and Chopin's B-flat minor Sonata to Liszt and Debussy. From beginning to end this was pianism of the finest type. Encores were demanded and granted. The Bernardi management boasted four sold-out houses for the Royal Ballet, formerly Sadlers Wells.

The Fourth Twilight Concert of the season was given at Severance Hall with Louis Lane conducting a Tchaikovsky-Rachmaninoff program, with Theodore Lettvin at the paino in a sumptuous performance of the C minor Rachmaninoff Concerto. Other numbers were the "Romeo and Juliet" Overture Fantasy and the "Swan Lake" ballet music. The Brudno management presented William Appling in piano recital at Severance Chamber Music Hall.

ROSE WIDDER

CINCINNATI

■ The twelfth program of the Cincinnati Symphony Orchestra, Jan. 17, 18, was distinguished by the presence of Paul Kletzki, who, as guest conductor, was making his U. S. debut. Judging from this brief glimpse, Mr. Kletzki is undoubtedly a conductor of the highest rank, bordering on greatness. His baton technique is a joy to behold: economical of gesture, accurate, clean without the least trace of pedantry, sweeping with the force of authority. His musical approach seems to be cerebral as well as heartfelt. If the soloists in the Vivaldi Concerto Grosso, in D minor, seemed ill at ease and uncertain of their intonation, the orchestra for the rest of the concert had the sleek sound of a completely different—and new—organization.

Mr. Kletzki revealed hitherto unobserved beauties in the Beethoven Fourth Symphony; the "Siegfried Idyll" of Wagner had a wondrous lyrical flow, and the Cincinnati Symphony Orchestra has never sounded more sensuous, powerful, or lustrous than in Debussy's "La Mer," which was the *pièce de résistance*.

Thor Johnson returned to the podium on Jan. 31 and Feb. 1 with a fluid but stately presentation of Handel's "Water Music" in the Harty version. Fine perception of nuance gave the orchestra an unusual mellowness. Isaac Stern, the featured soloist, proved once again—as if such proof were necessary—his uncanny sorcery with the bow. His way with the Bartók Violin Concerto was unbelievably dazzling in its tonal splendor, highly lyrical and passionate; and the technique was one of phenomenal accuracy. It was the way of a supreme master of his instrument, in spite of several lapses by the orchestra, which concluded with Dvorak's "New World" Symphony, played in a vibrant manner.

As a special event, the Cincinnati Symphony Orchestra presented the De Paur Gala in two concerts on Feb. 8 on its fourteenth subscription program. This talented group provided much of musical value and an illuminating insight into the current musical scene. During all the proceedings, Inez Matthews, soprano, and McHenry Boatwright, baritone, moved with the greatest ease and artistry through vocal intricacies that held no terrors for voices of wide range and solid foundation.

■ The Cincinnati Matinee Musicale Club, ever on the lookout for new artists who will one day reach the top, presented 15-year-old Daniel Barenboim in piano recital on Jan. 21. Although the lad, naturally, has much ground to traverse before he attains the mental and physical maturity that make for greatness, his is already a masterful talent, well disciplined and carefully nurtured. Daniel's program was a supremely exacting one, comprising the Bach Chromatic Fantasy

and Fugue (by all odds the best of his numbers) and three sonatas: the Beethoven "Waldstein," the Brahms Op. 1, and the Prokofieff No. 3, to all of which he brought an innate sense of poetry.

Elsewhere on the Cincinnati recital stage, Leonard Warren, one of the great voices of our day, was heard in a stunning concert on Jan. 17. He has grown tremendously since his last recital here, both in dramatic impact and purely sensual effects. His concert was part of the Artist Series. Under the same auspices, Elaine Malbin and John Alexander were heard in a joint recital on Feb. 7 that was also one of the season's major musical events. Miss Malbin's fine style and overflowing temperament combined with Mr. Alexander's velvety voice and ringing top notes in duets that engendered much romantic excitement. They judiciously mixed opera and song (the same may be said of Mr. Warren's program) in a manner that never lacked interest.

LOUIS JOHN JOHNEN

DETROIT

■ Following a successful sojourn in the nation's capital as guest conductor of the National Symphony Orchestra of Washington, D. C., Paul Paray returned to regular duties in Detroit, where he was joined by pianist Geza Anda for the orchestra's Jan. 16 concert. Chief item of interest on the program for many was not the appearance of Mr. Anda, who gave a clean and responsible account of Rachmaninoff's C minor Concerto, but the presentation of the previously cancelled, long-anticipated "Le Sacre du Printemps."

Opening the program and distinguishing the evening was a beautifully phrased, well-shaped reading of Mozart's E-flat Symphony, K. 543, in a performance that was a credit to conductor and orchestra alike.

Another pianist, Lukas Foss, was heard on the orchestra's Jan. 23 program as composer-pianist in his Second Piano Concerto. This work, although relatively well received by the usually conservative Detroit audience, does not seem to be one of the more sublime utterances of the 20th century. That Foss is adept in matters of orchestration and idiomatic harmonic invention was made all too apparent in a work exhibiting much artifice and little spontaneity.

■ The Detroit Friends of Music, a group which has enriched the local musical scene with some fine chamber presentations, offered pianist Ruth Meckler, violinist Gordon Staples, and cellist Paul Olefsky in a trio concert Jan. 22 at the Morris L. Schaver Auditorium.

■ Leonid Kogan, a violinist who hovers undeservedly in the vast shadow of his compatriot, David Oistrakh, appeared in recital at the Masonic Auditorium on Jan. 21 where a lamentably small audience was treated to an evening of fiddle playing which suggests that Russia has things other than sputnik of which to boast. Kogan's tone, while not as large as recollected from recordings, is good sized and firm. The vibrato is intelligently used and moderate in speed, bowing is suave, and intonation consistently pinpointed.

■ Emil Gilels, a short, stocky Russian of towering reputation, appeared in recital Feb. 11 at Detroit's Masonic Auditorium. It is probable that the Soviet artists who have recently visited the U. S. have done considerably more for the prestige of their country in the past couple of years than the most glib-tongued Russian diplomats have done in the past decade. Gilels is no exception. A keyboard virtuoso of the first order and a sincere, intelligent musician, he is a credit to his rich cultural heritage.

In addition to dazzling speed and seemingly-endless power resources, stock-in-trade of the virtuoso pianist, Gilels possesses an inexhaustible palette of colors, a wonderful cantabile tone, perhaps too incisive to be called "caressing," but never forced, and an incredible amount of good taste.

ERNEST J. GILBERT

LOUISVILLE

■ Sidney Harth, concertmaster of the Louisville Orchestra, has been in the foreground of the musical scene for the past months, and rightfully so. Upon his return from Poland as winner of the second prize in the Henri Wieniawski competition, he demonstrated to a delighted and responsive audience the progress his—this word is used deliberately to emphasize his merit—University of Louisville Symphony Orchestra has achieved since last season. Works by Rossini, Robert Schumann, Guarnieri, Copland, and Wagner were played on Jan. 10 with exuberance and nearly professional perfection.

When a few days later Mr. Harth took his seat at the third subscription concert of the Louisville Orchestra, he was greeted with a stormy ovation from the sold-out house, and by Conductor Robert Whitney, who read to him and to the audience a congratulatory and highly laudatory message from the U.S. ambassador to Poland. The musical highlight of the evening was Beethoven's "Emperor" Concerto played with unsurpassed masterliness and maturity by Benno Moiseiwitsch; there was perfect union with the orchestra throughout. Colin McPhee's Second Symphony, commissioned by the orchestra, received its world premiere. The designation of the brief (15 minutes only), pleasant work as a symphony may be debatable; this reviewer is inclined to regard it more as a somewhat exotic tone poem.

On Jan. 26 Mr. Harth was again in the limelight with the Louisville String Quartet in the second concert of rarely played chamber music. The beauties of Busoni's long neglected Second String Quartet, Op. 26, were brought to full bloom by the four artists. The program opened with Dittersdorf's charming but somewhat pale Quartet No. 5, E-flat major, and closed with Paganini's dazzlingly tuneful E major Quartet. The SRO audience responded enthusiastically.

Finally, in the fourth subscription concert of the Louisville Orchestra on Feb. 5, Mr. Harth was the soloist in Wieniawski's Second Violin Concerto, in D minor, and in the world premiere of Herbert Elwell's Concert Suite for violin and orchestra. The musical language of this fairly short work, commissioned by the orchestra and dedcated to Mr. Harth by the composer, is rather conservative. The work seems to grow as it progresses from the opening Allegro con moto to the Andante non troppo, improvisational in character as the composer states, and to the concluding Allegro capriccioso, a delightfully variegated rondo. There were few occasions for the soloist to exhibit feats of virtuosity, yet there were ample and gratifying lyrical passages. Mr. Harth brought them forth admirably, and Mr. Whitney's orchestral complement helped to make the new work an immediate success with the audience. Prolonged and impetuous applause called composer, soloist, and conductor to the stage several times. An equally fervent ovation was given Mr. Harth after his capital rendition of the Wieniawski Concerto, in which he showed all the facets of his musical mastership. Mendelssohn's "Hebrides" Overture and Brahms' Second Symphony formed the frame of the program.

HANS F. KUPPENHEIM

LOS ANGELES

■ "Sunday Costs Five Pesos," a Mexican folk opera in one act by Charles Haubiel, received its West Coast premiere Jan. 31 in a performance by the Opera Career Workshop of Immaculate Heart College, under the musical direction of Mildred Stombs Warenskjold. The program included also a performance of Mascagni's "Cavalleria Rusticana.'

■ The Mary Carr Moore Manuscript Club, the purpose of which is to encourage, promote, and present the works of its members, presented on its January program (Edythe Hope Genee, chairman) music by Virginia Villines. The program also included poems by Edythe Hope Genee and Dr. Mary Carr Moore and material from Helen Delaney's new book *Piano Teaching for Children.*

■ The Music Guild's presentation of the Budapest String Quartet at the Wilshire Ebell Theater on Jan. 31 was one of the highlights of the season. The ensemble, composed of Joseph Roisman and Alexander Schneider, violinists, Boris Kroyt, violist, and Mischa Schneider, cellist, presented the Beethoven Quartets in E-flat major, Op.

127 and C-sharp minor, Op. 131, and the Quartet in B minor, Op. 11 by the contemporary American Samuel Barber. The group is technically flawless and perfectly integrated in tone, spirit, nuance, and insight.

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■ The 24th annual Bach Festival of the First Congregational Church of Los Angeles, the oldest Bach festival in the West, will take place Mar. 14, 15, 16. Edouard Nies-Berger, musical director and conductor of the Festival will present an organ recital on Mar. 14, assisted by the Chancel Singers. The combined choruses and orchestras of the Los Angeles City Schools will present their concert on Mar. 15. Highlight of the Festival will be the unabridged performance of the St. John Passion on Mar. 16, with the Cathedral Choir, soloists, and the Chamber Orchestra, Edouard Nies-Berger conducting.

SAN FRANCISCO

■ The winter musical season in San Francisco began most impressively when Enrique Jordá conducted the San Francisco Symphony in a nobly conceived reading of Elgar's "Enigma Variations" on Dec. 4, 5, 6 at the Opera House. The orchestra played with greater unity and a more subtle response to the conductor's intentions than has usually been the case during the past two seasons, and its tone was consistently thrilling. Unfortunately, the remainder of the program, Weber's "Euryanthe" Overture, Beethoven's Symphony No. 2, and Martinu's brisk and entertaining "Intermezzo," was played without particular distinction.

Judging from the eight programs heard to date this season, it appears that Maestro Jordá concentrates his considerable energies upon a single work that is given a superlative performance to the detriment of the rest of the program.

The second concert (Dec. 11, 12, 13) brought Robert Casadesus as guest artist in Beethoven's Concerto No. 4. The pianist played with his accustomed refinement of tone. The orchestra, however, was somewhat ragged, although it redeemed itself in a brilliant and deeply penetrating rendition of Carl Nielsen's persuasive Symphony No. 5.

The third program (Dec. 18, 19, 20) was dedicated to Handel's "Judas Maccabaeus" in a performance that was admirable from every standpoint. Jordá drew forth a consistently fine tone from the orchestra, the two choruses sang with appropriate zeal, and the vocal soloists, Meg Broughton, soprano, David Lloyd, tenor and Yi-Kwei Sze, bass-baritone, fulfilled their assignments most commendably.

For the fourth program (Jan. 8, 9, 10) Yehudi Menuhin was soloist, playing the Bartók Concerto for Violin and Orchestra with a splendor of tone that seemed to inspire the orchestra; it was undoubtedly the finest performance of this complex and exciting work ever heard here.

Nan Merriman substituted for Victoria De Los Angeles at very brief notice in Falla's "El Amor Brujo" on the fifth program (Jan. 15, 16, 17). Miss Merriman invested her voice with the rough, grating quality that Falla's compelling portrait of gypsy folklore demands, and the audience appreciated the valor of her effort. Her interpretation, however, was well studied rather than inspired. The performance was a triumph for Jordá and the orchestra, who breathed poetry into every bar of Falla's score.

The sixth program (Jan. 22, 23, 24) was well played throughout, opening with Mozart's delightful Notturno in D major for four orchestras, continuing with Riegger's sombre but moving Symphony No. 3, and concluding with a glowing rendition of the Brahms Concerto for Piano and Orchestra, No. 1, with soloist Rudolf Serkin at the peak of his form.

For the seventh program (Feb. 5, 6, 7) Naoum Blinder, former concertmaster of the Orchestra, returned as soloist, offering a thoroughly enjoyable and musical interpretation of the Beethoven Concerto for Violin and Orchestra.

The eighth program (Feb. 12, 13, 14) opened with Jordá conducting a singularly lucid and beautifully prepared reading of Schumann's Symphony No. 2. The latter half of the concert was conducted by Virgil Thomson, whose Concerto for flute, strings, harp and percussion proved highly engaging. Although his "Symphony on a Hymn Tune" contained much that was beautiful, it seemed unduly long and monotonous, perhaps because it was so similar in mood to the Eleven Chorale Preludes of Brahms with which Thomson opened his portion of the program.

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BIRMINGHAM

■ Birmingham's Festival of Arts, nationally known and recognized, had for its theme this year "A Salute to Italy." A clever and provocative Festival of Arts poster designed by London Bridges, a young Birmingham artist, was sent by the Italian Embassy in Washington to every Italian embassy in the world. The Festival opened with a magnificent Beaux Arts Ball, which was attended by Italian Ambassador Manlio Brosio, Alfredo Trincheri, consul general of Italy, and Ettore Scampicchio, commercial attaché of Italy. Prominent personalities from many states attended also. In a setting of an 18th-century Venetian palace, with colorful decorations, the crowning of the Festival Queen, Mary Schanbacher, and the Festival King, John Coleman, took place. Dances by the Birmingham Civic Ballet, songs by Italian singer Theresa Rinaldi, and much pageantry entertained the guests. An exhibit of Italian Renaissance, 18th-century, and modern paintings hung in the Museum of Art here, and a lecture was given by Richard F. Howard on Italian art.

A performance of "Murder in the Cathedral' was presented in the Episcopal Cathedral of the Church of the Advent, Herbert Grieb conducting the music. Nelson Weaver is president of the Festival, and Mrs. David Roberts, chairman. A crowded calendar of art events filled the remaining weeks of the Festival, which closed Feb. 15.

■ The Temple Theater was well filled for the Birmingham Symphony Orchestra's all-French program commemorating the Marquis de Lafayette. Jean Casadesus was guest artist, playing both the Saint-Saëns Concerto and the Ravel Concerto with brilliance. He displayed an astonishing grasp of the most subtle shades of the poetic and a well-controlled strength in the more powerful passages. The Orchestra gave him sterling support. Other orchestral numbers were Debussy's "L'Aprés Midi d'un Faune," and the "Damnation of Faust" by Berlioz.

■ The Birmingham Music Club presented Eileen Farrell, noted dramatic soprano, in concert before a large audience in the Municipal Auditorium.

ALICE GRAHAM

DALLAS

■ Paul Kletzki has been chosen by the Executive Committee of the Board of Directors of the Dallas Symphony to succeed Walter Hendl, whose resignation as conductor becomes effective at the end of the current season. During the last week of January Mr. Kletzki was in Dallas, working out final details of his contract, sampling the musical atmosphere of the city, and looking over the establishment that will be his next fall. No specific provisions of Mr. Kletzki's contract have yet been made public.

Edouard van Remoortel, the young Fleming who will take over the podium of the St. Louis Symphony next season, was guest conductor of the Dallas Symphony on Jan. 13. During his brief stay Mr. van Remoortel made a tremendous impression upon music lovers, musicians, and new acquaintances in general. Ervin Laszlo, who had not played here since he was a prodigy of 15, on the same program performed the Liszt Concerto No. 1 competently and solidly.

BLANCHE THEBOM, *mezzo-soprano of the Metropolitan Opera, and* BYRON JANIS, *concert pianist, are shown receiving silver "peace dollars" from* LAWRENCE C. MARSHALL *(left), executive vice president of the Chase Manhattan Bank. Presentation of the coins to the two artists, who will be among those representing the U. S. at the Brussels World's Fair, launched a campaign to get Americans, especially those going abroad, to carry a "peace dollar" as a reminder of this nation's desire for peace.*

Sharon Strickland, harpist, and Ann Rylands, violinist, joint winners of the annual Dealey Award, appeared with the Dallas Symphony on Jan. 12. Miss Strickland, heard in the Ravel Introduction and Allegro, and Miss Rylands, soloing in the Saint-Saens Introduction and Rondo Capriccio, proved to be young artists of uncommonly promising timber. Robert Zeller, a purposeful and tidy workman, was guest conductor.

Vladimir Golschmann, the retiring conductor of the St. Louis Symphony, and Geza Anda, a favorite pianist here, made the Dallas Symphony's concert of Jan. 27 the most outstanding success of the season so far.

On Feb. 3 Isaac Stern played the Beethoven Concerto in one of the greatest of his many performances in Dallas. On the same program Walter Hendl persuaded the Dallas Symphony to do bewitching things with Rimsky-Korsakoff's "Le Coq D'or" Suite and to make Martinu's "Les Fresques de Piero della Francesca," being played here for the first time, highly intelligible and palatable.

With Donald Johanos, associate conductor of the Dallas Symphony, on the podium and concertmaster Leopold La Fosse as soloist, a special concert was performed at Woodrow Wilson High School on Feb. 7.

The Dallas Symphony's Beethoven Ninth of Feb. 10 we were forced to miss. Irene Jordan, Frances Bible, David Lloyd, and Mack Harrell were the soloists, the Baylor University Chorus did the choral work, and Walter Hendl conducted. The evening opened with the Paul Creston Symphony No. 4. The composer was present.

■ On Jan. 29 the Budapest String Quartet, performing in the Dallas Chamber Music Society Series, drew standees to Scott Hall. Its all-Beethoven bill (the Op. 18, No. 6, the Op. 135, and the Op. 59, No. 3) was up to the Budapest's standard, the highest.

Baritone Theodor Uppman's Civic Music recital of Jan. 15 evinced somewhat more personality than voice, more sincere intent than accomplishment. His program, for all of its interesting diversity, fell somewhat short of prevailing local standards.

Zino Francescatti's Civic Music appearance of Jan. 24 was more in the nature of what patrons expect and usually get. Beethoven, Bach, Mozart, Ben-Haim, Britten, Poldowski, Copland, and Wieniawski were his composers; Artur Balsam was his colleague.

In the series offered by the Texas Chapter of the American Guild of Organists, a dull recital by George Markey on Jan. 14, performed upon the Highland Baptist Church's Moller, was more than counterbalanced by the superlative playing of Dora Poteet Barclay upon the Reuter of the Park Cities Baptist Church on Feb. 4.

Paul Creston was the moderator for the Composers' Conference of Feb. 8-10, jointly sponsored by the Dallas Public Library, the Dallas Federation of Music Clubs, and the Dallas Symphony. DR. JACK FREDERICK KILPATRICK

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THE INTERNATIONAL SCENE

BERLIN

■ The Berlin concert season progresses smoothly. There are the usual recitals, here as everywhere, mainly uninteresting. Only now and then some extraordinary soloist appears with a program that is not run of the mill, as when Olivier Messiaen came to play his Livre d'Orgue. These organ pieces show him in a frantic search for a new vocabulary, the rhythmical complications of which seem too difficult to be grasped from one hearing only. It must be said, however, that the impression is one of greater spiritual earnestness and less sensual extravagance when this is measured against the greater part of his earlier output.

This was especially obvious when some days later we heard his "Turangalila" Symphony in a Philharmoniker concert under Hans Rosbaud, with Yvonne Loriod and Jeanne Loriod as imperturbable soloists. Astonishing, even amazing, it was, but one doubts very much the sincerity of M. Messiaen's writing.

The Berlin Academy of Arts sponsored another special concert of the Philharmoniker under Gustav König. This included Philipp Jarnach's "Music with Mozart," Wolfgang Fortner's "The Creation" after James Weldon Johnson (sung by Dietrich Fischer-Dieskau), and Stravinsky's "Firebird" and "Agon" (which had received its European ballet premiere one week earlier in Düsseldorf).

Other Berlin Philharmoniker concerts saw Wolfgang Sawallisch, Eleazar de Carvalho, Bernhard Conz, and Artur Rother conducting. Rosbaud also appeared for a performance of Mahler's Ninth, which received another performance during the same week by the East Berlin Staatskapelle under Lovro von Matacic. The Radio Symphony Orchestra was led in recent concerts by Karl Richter and Eugen Szenkar.

■ The East Berlin Staatsoper offered a highly enjoyable production of Werner Egk's Gogol-inspired "The Inspector General," which was conducted for one single performance by the composer himself. A more recent production is that of Eugen Suchon's "Krutnava" (Katrena), a Slovakian folk opera that in its best parts is reminiscent of Janacek's "Jenufa." The East Berlin Komische Oper staged a very delightful production of Benjamin Britten's "Albert Herring" and created nothing short of a sensation when after two years of preparation Felsenstein premiered his version of "Tales of Hoffmann," on which I hope to comment in more detail when I have seen it.

At the Städtische Oper Verdi's "Falstaff" scored a huge success in a production that received its stimulus from Alberto Erede's baton and Carl Ebert's direction. But the true hero of the night was undoubtedly Dietrich Fischer-Dieskau in the title role. Nearly everyone was convinced that this was a striking example of miscasting, but what we witnessed was one of the most genuine operatic portrayals of our time.

The Städtische Oper is in the midst of a big crisis, because of Carl Ebert's inability to find a Generalmusikdirektor of international prestige.

The climax of the crisis came at the Städtische Oper's next premiere, a very mediocre production of "Carmen," conducted by the prospective successor to Sawallisch, the 35-year-old Bremen Generalmusikdirektor Heinz Wallberg, and directed by Ebert. Both Ebert and Wallberg were the victims of vehement anti-demonstrations.

Things do not look much brighter for the future after Ebert's statement that the Generalmusikdirektor duties will be shared during the next season among Richard Kraus, Alberto Erede, and Heinz Wallberg; he is still negotiating with Dimitri Mitropoulos, Lorin Maazel, and Thomas Schippers.

HORST KOEGLER

CHARLES MUNCH, *music director of the Boston Symphony Orchestra, conducting the Israel Philharmonic Orchestra in its new home, the Frederick R. Mann Auditorium in Tel Aviv in late January.*

TORONTO

■ The Toronto Symphony is in the midst of a very busy season. Walter Susskind committed the kind of *tour de force* reserved for only a few conductors by laying aside his baton to play and conduct the orchestra in a performance of Mozart's A major Concerto on the first pair of subscription concerts in January. The following week Alexander Brailowsky was soloist in the Chopin Second. On Jan. 5 the regular Sunday "Pops" had Mary Simmons as soprano soloist with the orchestra, followed on successive weeks by Sheila Henig, pianist, and Joan Hall, mezzo-soprano, both of Winnipeg and now residing in Toronto, James Milligan, and the very fine Australian soprano, Joan Hammond.

An event of much interest was the first Toronto performance of Mahler's Second Symphony, Heinz Unger conducting the Toronto Symphony and the Bach-Elgar Choir of Hamilton, with soloists Mary Simmons and Elizabeth Benson Guy. Toronto's musical intelligentsia turned out in fair numbers to hear this well-publicized concert, and they were not disappointed. Unger conducted with expected devotion, some strange tempi notwithstanding; the orchestra played well if a bit sloppily; and the vocal contingent was good. To like this Mahler work is still a very personal matter, which is not helped by one hour and fifteen minutes in a stationary position.

■ The Toronto Bach Society gave its second concert of the season on Jan.

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11 with some good results but not as large an audience as expected. Udo Kasomets, the musical director, shows even more than at the first concert how well he knows Bach's music; but the problem of conveying this knowledge to the soloists and choir seems a serious one. Most of the singing was just so many notes and little more. However, curiosity centers on a coming concert of the society when Glenn Gould makes his appearance as guest conductor of the group.

Commendable solo recitals were the order of the day in two instances recently, Rey De La Torre, guitarist, and Ralph Kirkpatrick, harpsichordist. Both were unusual concerts for Toronto and both attracted large audiences. Mr. Kirkpatrick maintained the high standard of playing on this instrument set by Toronto's Greta Kraus, and De La Torre did not disappoint.

■ The Stratford Festival has announced its fourth annual season of music, which will run from July 22 to Aug. 16. Louis Applebaum returns to Stratford as general music director. He will be joined by Ezra Schabas, who will manage the 1958 series. Planned is a production of "The Beggar's Opera" in the Austin version, two concerts by the New York Pro Musica, appearances by the Festival Singers, and the debut of a widely-heralded 23-year-old bass-baritone, Donald Bell. Folk music concerts, an innovation, will feature Jacques Labrecque and Emma Caslor of Canada, Marais and Miranda, and Richard Dyer-Bennett. Jazz concerts will continue as in past years, with six scheduled during the festival.

EZRA SCHABAS

NORWAY

■ Oslo is the only capital in all Europe that has never had a permanent opera house. Helsinki, Copenhagen, and Stockholm have rich traditions and have produced a great number of singing artists. Norwegian singers, for the most part, were forced to earn their living on foreign stages. This situation is now coming to an end. The Norwegian government has provided the money to establish a permanent national opera and has selected the world-famous Norwegian soprano, Kirsten Flagstad, as director and artistic leader.

The Italian State Opera recently visited Oslo with a company of about 200,including soloists, orchestra, ballet, and chorus. They gave 25 sold-out performances in Oslo's largest theater. The sincere interest of the Norwegian people in opera evinced by this attendance will be a great help to Madame Flagstad in the immense task she is undertaking. RAGNVALD BJARNE

TURKEY

■ The music season in Ankara has been distinguished by the arrival both of the Minneapolis Symphony Orchestra and of Robert Lawrence as resident conductor and music director of the Presidential Symphony Orchestra. The Minneapolis Symphony Orchestra was enthusiastically received by the Turkish audience. It was presented by "Ses ve Tel Birligi," Turkey's foremost musical society, which is supported by the subscriptions of its members. Other "Ses ve Tel Birligi" guests were Arthur Loro, flutist, and Edward Vito, harpist, both from America.

Robert Lawrence, a dynamic leader of first-class musicianship, has rejuvenated Turkey's national orchestra, improving its sound, securing better discipline, and bringing to Turkey a wealth of symphonic repertoire never heard here before. Several contemporary Turkish works have been introduced, among them the world premiere of Bülent Arel's Symphony No. 1; American music by Aaron Copland and Virgil Thomson has been heard, as well as Ernest Bloch's "Schelomo," with the distinguished Turkish cellist Nusret Kayar as soloist. Italy's Malipiero was represented by his "Four Inventions for Orchestra." From the standard repertoire there have been outstanding performances of Beethoven and of Berlioz.

The musical life of Ankara was enhanced in January by the second festival of the Ankara University Music Club. The festival offered several new Turkish works; high points were Ekrem Zeki Ün's Piano Concerto, Bülent Arel's "Music for String Quartet and Oscillator." The final event of this interesting festival was a composers' forum, moderated by the eminent music critic Ilhan K. Mimaroglu. The forum combined Turkey's established composers with new talents. The works introduced were Ulvi Cemal Erkin's Sonata for Piano, Nevit Kodalli's "Three Songs" and Sonata for Piano, and Muammer Sun's Pieces for Violin and Piano.

The opera season in Ankara got off to a disappointing start with "Cosi fan tutte," "La Sonnambula," "The Barber of Seville,' 'and "Boccaccio" in the active repertoire, and with "Aida" and "Faust" in preparation. Along with this placid list have come complacent productions. The great success of last season, Nevit Kodalli's new opera "Van Gogh," with libretto based on Irving Stone's novel "Lust for Life," has inexplicably not been repeated. This year it will be performed, instead, in Belgium under the auspices of Brussels' La Monnaie.

■ In Istanbul the Philharmonic Society announced its 1957-58 series of concerts. Among the soloists and conductors on the list are: Devy Erlih, violinist, V. Perlemutter, pianist, Jeanne Marie Darré, pianist, Samson François, pianist, Postiglione, pianist, Guy Fallot, cellist, Nikita Magaloff, pianist, W. Kogan, violinist, Emile Gillels, pianist, Hans Henkemans, pianist, George Tzipine, conductor, V. Goldschmann, conductor, A. Erduran, violinist, A. G. Sarica, pianist, Suna Kan, violinist. METIN AND

ARGENTINA

■ The Teatro Colon will celebrate its Golden Jubilee this season, and after almost one year of operatic silence ambitious plans are projected, with a budget of 90 million pesos.

The autumn season opens on Apr. 2 with the Beethoven Ninth Symphony conducted by Juan José Castro, with Herva Nelli, Nan Merriman, Anton Dermota, and Norman Scott as soloists with the augmented Colon Chorus and Orchestra. Five symphonic concerts with Pierre Monteux on the podium follow, and a ballet series with Alicia Alonso and Igor Youskevitch as guest stars. The International Opera season is scheduled to open on May 25, which marks the 50th anniversary of the theater.

■ As a feature of its 1958 season, the Asociación de Conciertos de Cámara, a private organization that presents 25 programs of chamber music for its 3000 members each year, has scheduled a Festival of Inter-American Contemporary Music. Works by North American composers Copland, Harris, Carter, and Barber are among those included. A contest with two prizes of $1000 each is open to North and South American composers. Further information may be obtained from Jorge M. White, Paraguay 1207, Buenos Aires, Argentina.

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SCHOOL NEWS

By GID W. WALDROP

FACULTY APPOINTMENTS

■ Benny Goodman, noted orchestra leader, has joined the Boston University's division of music beginning in February.

■ Bhaskar Roy Chowdury, recently decorated by Prime Minister Nehru for his outstanding contribution to Indian art, will head the only school in this country devoted exclusively to Indian dance, as director of the department of Indian dance at the Seven Arts Center, 120 Madison Avenue, New York City.

■ Mildred Dilling, well-known concert harpist, has been appointed to head the harp department of the School of Music at Indiana University. After the completion of an extensive coast-to-coast tour for Community Concerts, Miss Dilling took up her teaching duties as artist in residence for the second semester of the current school year on Feb. 3. During the Easter holidays she will appear with the Jackson (Miss.) Symphony, and her annual spring tour will include many concerts in the Midwest. During October 1957 Miss Dilling filled sixteen concert dates in Holland, Germany, Austria, and France.

■ Prof. Dale V. Gilliland, of the Ohio State University music faculty, has been elected to a two-year term as president of the National Association of Teachers of Singing. The election took place at the annual convention of the 2,000-member organization in Kansas City, Mo., in late December.

■ Five new master teachers will join the Music Academy of the West for the 1958 summer session, which opens in Santa Barbara, Calif., July 7. Maurice Abravanel, who returns as musical director and conductor of the Academy Orchestra for the fourth successive summer, has announced the appointment of Rosa Raisa to conduct master classes in Italian Opera repertoire in the vocal department under the direction of Lotte Lehmann. Irving Beckman, conductor of the St. Poelten Opera Company, Austria, also will join this department as opera coach. New members in the string department are Francis Akos, violinist of the Chicago Symphony Orchestra, and William Torello, member of the Los Angeles Philharmonic Orchestra, who will be the double bass instructor. Robert Lentz of the Utah Symphony will conduct classes in practical rhythm for instrumentalists and teach percussion instruments.

E.O.T.A. Auditions Winners Announced

The Experimental Opera Theatre of America, an affiliate of the New Orleans Opera House Association, has announced through Renato Cellini, artistic director of both organizations, that 21 artists have been engaged to appear in its coming spring season from auditions held both in New Orleans and New York last month. Six of the winners were selected from the Southern auditions and fifteen from the Northern auditions, representing widely scattered areas in the East, South, and Midwest. They are — sopranos: Joan Carroll, Louise Castagna, Julia A. DeCurtis, Lisa Di Julio, Imogene Gunther, Mary Jennings, Lynn Rasmussen, Lois Winter, Marguerite Zambrana; mezzo-soprano Betty Monette; contralto Mary MacKenzie; tenors: Stanley Kolk, Robert Moulson, Joseph Quinlin, James Stuart, Harry Theard; baritones: William Beck, Don Bernard, William Metcalf; basses: Spelios Constantine and John McCurd.

The coming season May 5-June 7 is being presented under the Ford Foundation Grant received last spring. Engagements with the New Orleans Opera House Association during its regular season this autumn will be offered, as in the past, to those who score successes in their appearances during the E.O.T.A. season.

The panel of judges serving with Maestro Cellini for the five days of auditions included Giuseppe Bamboschek, general director Philadelphia Grand Opera Company; Mary Craig, associate editor, MUSICAL COURIER; Elda Ercole, teacher of singing; Herbert Grossman, conductor NBC Opera; Julius Rudel, director New York City Opera.

Copland on Lecture and Conducting Tour of Colleges

The noted American composer, Aaron Copland, is currently on a lecture and conducting tour of American colleges. In addition to conducting a performance of his opera "The Tender Land" at Northwestern University on Feb. 28, Mr. Copland will appear at the State University of Iowa as guest-lecturer in a program sponsored annually by the SUI department of music on Mar. 3-5. He will then be campus guest and principal speaker for a two-day session devoted to "The Place of American Music in the World of the Future" to be held by the music department of Hope College in Holland, Mich., on Mar. 10, 11.

Paul Creston Guest of Piano Teachers Congress

At the February meeting of the Piano Teachers Congress, Feb. 6, at New York's Carl Fischer Concert Hall, Paul Creston, well-known American composer, was the principal speaker. His subject was "An Introduction to the Study of Rhythm." Performing artists at the meeting were Margery McClung, who sang a group of American songs, and Grace Greigel, concert pianist.

Netherlands Conductors' Course Announced

Again this year the Netherlands Radio Union will sponsor a course of training for conductors. The event will be held in Hilversum, the radio city of the Netherlands from June 16 through July 19. Entrance examinations will be held on June 12, 13, and

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candidates for these examinations are expected to arrive in Hilversum on June 12. Artistic and educational direction will be under Willem van Otterloo and Albert Wolff. Applications for working students and auditors should be received not later than Mar. 16, 1958. Further information may be obtained from the Music Department of the Netherlands Radio Union, Postbox 150, Hilversum, The Netherlands, or by writing to Mr. Max Tak, Executive Secretary, Committee for Netherlands Music, Consulate General of the Netherlands, 10 Rockefeller Plaza, Room 406, New York 20, N. Y.

Santa Fe Opera Auditioning

John Crosby, musical director of the Santa Fe Opera, will spend the latter weeks of March in the Great Southwest auditioning singers and musicians from accredited music schools and opera workshops for forthcoming Santa Fe Opera season June 25-Aug. 19. It is hoped that the auditions will yield a wider national representation of musicians appearing in Santa Fe.

Schools and persons interested in having Mr. Crosby visit them should write at once to the Santa Fe Opera at 126 West 56th St., New York 19, N. Y.

STUDIO NOTES

■ Soprano Barbara Leichsenring, pupil of Mme. Sonia Sharnova, artist faculty member of the Chicago Conservatory, who last month won the Metropolitan Opera's Regional Auditions in Chicago, was one of two selected from 25 finalists from all over the nation to appear on The Metropolitan Opera Auditions of the Air program on Feb. 23. These programs are conducted weekly from January through mid-April. Late in the season semi-finalists are selected from among those heard on the air, and from these two or three winners are chosen. Miss Leichsenring thus has put herself in the running for scholarships up to $2000 and a try for a contract with the Metropolitan.

■ Stanislau Citvaras, Lithuanian bass of the studio of Eedo Karrisoo, appeared in recital at the Creative Art Center's Recital Hall, assisted by pianist Roy Anderson. Mr. Citvaris was impressive in his delivery of arias by Giordani, Monteverdi, and Gluck; those from Halevy's "La Juive" and Verdi's "Simon Boccanegra"; songs of Schubert and Mozart, and Flegier, Dambrausko, and Moussorgsky. Mr. Citvaras also appeared in joint recital in Curtis Hall this season with Thaddeus Kozuch, pianist on the artist faculty of De Paul University, sponsored by the Society of American Musicians.

■ Three artist pupils of the studio of Tilly de Garmo-Zweig have been winning honors in this country and abroad. Page Swift, soprano, who recently went to Europe, has received a contract for this season and next with the Lucerne Opera Company in Switzerland. Harve Presnell, baritone, now in Europe, made guest appearances in Nuremberg, Germany, in February, and has been invited by Darius Milhaud to sing the premiere of Milhaud's opera David with the Paris Opera in March as well as several concerts.

Brunetta Mazzolini, soprano, won the Metropolitan Opera Auditions for the Northwest and appeared on the Metropolitan Auditions of the Air in New York City.

■ Commemorating 100 years in the field of music education, Chicago Conservatory is offering two scholarships in violin with Francois D'Albert, the eminent Hungarian virtuoso. These are to be known as the Francois D'Albert Scholarship and the Alexander Sebald Scholarship. (Mr. Sebald, an internationally known violinist, was a faculty member of Chicago Conservatory until his death in 1934.) Each scholarship will provide two semesters (one full school year) of study with Dr. D'Albert, tuition free. Contest will be held in April, the date to be announced. For entry blanks and full information call or write the Registrar, Chicago Conservatory, 64 East Van Buren St., Chicago 5, Ill., HA 7-0500.

COLLEGE PRODUCTIONS

■ The Department of Music and the Theatre Associates of Columbia University will present two new one-act American operas March 19-22 in Brander Matthews Hall. They will be under the musical direction of Emerson Buckley. The first, "The Boor," by Dominick Argento and John Oren Scrymgeour after the Chekov play, will receive its first New York hearing. The second will be the world premiere of "Gallantry: A Soap Opera," by Douglas Moore and Arnold Sundgaard, whose opera "Giants In The Earth," also presented at Brander Matthews Theater, received the Pulitzer Prize in music for 1951.

■ Three students of the Music Academy of the West in Santa Barbara presented by the National Council of the Metropolitan Opera on the network broadcast of Feb. 2 from New York City are Grace Bumbry, mezzo-soprano, Charles Davis, tenor, and Brunetta Mazzolini, soprano.

■ Lauritz Melchior, Wagnerian tenor, will sing a concert in benefit of Wagner College, in Staten Island, Mar. 11. Mr. Melchior holds an honorary doctorate from the College, which is celebrating the 75th anniversary of its founding. Artists assisting Mr. Melchior are Angeline Collins, soprano, William Chapman, baritone of the New York City Opera, and Otto Seyfert, pianist. Also participating will be the Wagner College Glee Club.

■ The Hunter College Opera Association has announced that on May 22 and 23, it will present two one-act operas, both New York premieres, "Il Cambiale de Matrimonio" (The Marriage Contract) by Rossini and "Les Malheurs d'Orphée" (The Misfortunes of Orpheus) by Darius Milhaud. These productions in the Hunter College Playhouse at the Park Avenue campus will be conducted by Dr. William Tarrasch.

The Baltimore Woodwind Ensemble makes its initial bow at Goucher College in April, instituting a series of engagements at schools and colleges where woodwind clinics will be offered in conjunction with public concerts. Members of the ensemble, all from the faculty of the Peabody Conservatory and all holding first chair positions in the Baltimore Symphony Orchestra, are BRITTON JOHNSON, *flute,* THOMAS KENNY, *horn,* WAYNE RAPER, *oboe,* IGNATIUS GENNUSA, *clarinet, and* STANLEY PETRULIS, *bassoon.*

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U. S., $3.50; Canada, $4.50; Foreign Countries, $5.00

■ Sigma Sigma Chapter of Sigma Alpha Iota is sponsoring concerts in February and March. The first is a duo-piano benefit concert featuring Miss Barbara Blon and Mr. Marvin Busse. They performed for Sigma Sigma in Scott Hall Auditorium on the University of Minnesota campus on Feb. 10. Both Miss Blon and Mr. Busse are University of Minnesota graduates, Miss Blon being a Sigma Sigma alumna. She is now serving on the faculty of St. Olaf College, and Mr. Busse is presently teaching at Concordia College in St. Paul. The money from the benefit will go to the scholarship fund to aid deserving and talented Sigma Sigma actives and pledges in furthering their careers.

A Centennial Concert of Minnesota Music will be presented March 3 through the combined efforts of Sigma Sigma and Phi Mu Alpha, national music fraternity for men. The music of Minnesota composers will be featured in this concert. The program will consist of piano and vocal solos, instrumental selections, and chorus music. The music will be performed by Sigma Alpha Iota and Phi Mu Alpha members. Mr. Richard Roby will direct the chorus and Dr. Johanes Riedel is the music coordinator for the program.

■ The First Faculty Concert of the Philadelphia Conservatory of Music was held Jan. 29. Performing faculty artists were Allison R. Drake, Boris Koutzen, Elsa Hilger, Marion Bradley Harvey, Clare Polin Schaff, Jon Carlin, and Inez Koutzen. Mr. Vincent Persichetti, composer-pianist, performed his Six Sonatinas for Piano.

■ The Palestrina Society of Connecticut College, under the direction of Paul F. Laubenstein, now professor emeritus of religion, gave the first presentation of its 17th season in Harkness Chapel, New London, on Jan. 26. Its offering was Palestrina's "Missa Assumpta Est Maria" for six voices, sung in the newly corrected edition of Henry Washington (Chester).

■ Four works by John H. Diercks of the Hollins College music faculty were performed during January. "String Quartet" and "Diversion" for two clarinets and string orchestra were played Jan. 19 and 20 at the regional composers' forum in Hattiesburg, Miss. "Invocation" for orchestra was played by the Cleveland Philharmonic Jan. 26, Karl Grossman conducting. The middle piece of a suite of three, it was again played, with its companion piece "Processional," on Jan. 29 by the Canton Symphony, Louis Lane conducting. Diercks, who has taught at Hollins since 1954, has also written "Alleluia" for women's voices, which was performed by the Hollins Chapel Choir during the Contemporary Arts Festival, Feb. 20-22.

■ Dr. Franz Herrenschwand, Swiss organist, musicologist, and harpsichordist, gave a free organ recital in the Massachusetts Institute of Technology Chapel on Feb. 9. This was Dr. Herrenschwand's only appearance in the Boston area, although he will give recitals in New York, Philadelphia, and Washington while visiting on the East Coast.

HALL OF FAME PLAYHOUSE

"The Dragon," Feb. 6, E—The University Heights Opera Workshop and Green Room Honor Society (of New York University) presented Deems Taylor's latest opera "The Dragon." This work was written with a view to performance by workshop groups. In line with this aim it calls for a large cast, it requires only one set, it makes no excessive vocal demands, and it is scored for a chamber orchestra.

Except for Ralston Hill, Rita Falbel, and Sandra Barnette, the cast was drawn from members of the workshop and included Violet Serwin, Emil Gladswak, Stanley Goldstein, Henrietta Azenberg, Marcia Kerwit, Anatol Schlosser, Arthur Weiss, Harold Schwartz, John Zimet, Ira Klugerman, Ellen Kaminer, and William Stammer. The musical director was John Lovell, and the work was staged by William Vorenberg. C. E. R.

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Here and There

By MARY CRAIG

■ **Julius Rudel,** general director of the New York City Opera Company, has been appointed musical director of the Chautauqua Opera Association. The announcement from Ralph McCallister, vice-president in charge of program at Chautauqua Institute, stated that Mr. Rudel would conduct three of the six operas scheduled for performance during the 85th season at Chautauqua, N. Y. **Alfredo Valenti** continues as artistic director of the presentations, which will run from June 29 to Aug. 24. Artists and repertory will be announced shortly. California-born **Ozan Marsh,** successful young career pianist, will serve as chairman of the piano department of the Chautauqua School of Music during the scheduled summer season, states a release from Julius Huehn, director of the Chautauqua School.

■ One of the high spots on the splendid, varied programs celebrating the month-long American Festival of Music (established by proclamation of N. Y. Gov. Harriman) were the presentation of scenes and selections from four operas. The concert sponsored jointly by the New York Federation of Music Clubs and Community Opera offered "Ilo," by Beatrice Laufer; "A Letter to Emily," by Lockrem Johnson; "Evangeline," by Otto Luening; "O'-Higgins of Chile," by Henry Cowell. General director was Antonio Lora with Julius Rudel, general director of the N. Y. City Opera. The program in honor of The Parade of American Music was staged at Carl Fischer Hall, Feb. 17 and was broadcast by WNYC.

Another unique event of the music-month recitals was the WNYC broadcast Feb. 19 with **Thelma Matesky,** composer-soprano, **Anita de Mars** at the piano, singing seven songs from her volume entitled "Clippings from The New York Times."

■ The Fine Arts Committee of the National Council of Women of the United States held an interesting forum discussion at Carnegie International Center Jan. 30 with the theme "Opera in the United States." **Dr. Grace Spofford,** chairman of the music division, presided. The panel included Quaintance Eaton, author of *Metropolitan Opera Caravan;* Peggy Glanville-Hicks, whose opera "The Transposed Heads" was premiered Feb. 10 at the Phoenix Theatre; Mrs. John Dewitt Peltz, archivist of the Metropolitan Opera Association; Frederic Cohen, director of Juilliard Opera Theatre; Oliver Daniel, director of Contemporary Music Projects, B. M. I.; Norman Dello Joio, composer. A fascinating and occasionally heated thrashing out of problems and projects showed the current lively interest in the lyric drama.

■ The Third concert of the season given under the auspices of the **Haarlem Philharmonic Society of New York** introduced lovely Lisa Della Casa, soprano, and Joseph Schuster, renowned cellist, to the members and guests of the organization. These annual concerts, among the best on the season's list, are held in the atmospheric Grand Ballroom of the Waldorf-Astoria.

■ "The Ballad of Baby Doe" (Douglas Moore-John LaTouche opus) relating a melodramatic episode of the Colorado silver boom-and-bust period, will open the New York City Opera spring season April 3. **Emerson Buckley,** who directed the Central City premiere in summer 1956, will conduct for the NYC bow. Another delectable work offered on April 17 will be Marc Blitzstein's "Regina," the Lillian Hellman narrative of the desperate crisis between a dying aristocracy and alleged "white trash" ascendancy. Remember "The Little Foxes"? With Tallulah? **Brenda Lewis** will voice the title role, with **Samuel Krachmalnick** conducting. With new settings created by **Howard Bay** and staging by **Herman Shumlin,** we surmise this will be a spectacular!

Concert pianist GEORGE COPELAND *was honored last fall by the presentation of two golden statues at a reception held in the home of Emily Kimbrough, following a historic Golden Jubilee recital at Carnegie Hall. The statues, titled "Earth" and "Spirit" were presented by opera star* MADAME LUCRETIA BORI.

PHILIPPA SCHUYLER *with* MR. CLARION SOMMER, *head of the music department of Robert College, Istanbul, Turkey. Mr. Sommer and Philippa are arriving by motor scooter at the Boys Academy, where she performed for a thousand enthusiastic young near-Easterners.*

■ We just cannot seem to get away from opera news. Briefly then: **Regina Resnik,** who wowed the Britishers at Covent Garden this year and who in mezzo assignments has starred at the Metropolitan, has added the role of Herodias ("Salome") to her lengthy list of dramatis personae; clear-voiced, blonde **Laurel Hurley,** who sparkled as Sophie ("Der Rosenkavalier") and Lauretta ("Gianni Schichi"), appeared as Puck in the Shakespeare Pension Fund Concert of the Philadelphia Orchestra in a drama-music version of *Midsummer's Night Dream.* Miscast opine we. Why not Titania? This lovely lyric-coloratura is a real queen of song. Musical comedy, operetta, opera (grand and light), recitals, and now *Shakespearean* revivals! "Give me more worlds to conquer," eh Laurel?

UP AND DOWN THE GUILD KEYBOARD

(The National Guild of Piano Teachers)

By GRACE WHITE

Stanley Sprenger has been elected president of the Pennsylvania State Music Teachers Association. Mr. Sprenger, a member of the piano faculty of Temple University, serves as Guild chairman in Philadelphia and president of the American Matthay Association.

Johan Franco's works are being performed Mar. 11 by the Rotterdam Philharmonic Orchestra, Eduard Flipse conducting, with Samuel Brill, cellist, and Paula Lenchner, soprano, as soloists.

Leo Podolsky flits thousands of miles constantly—he might be eligible for the moon trip! He has regular recurring classes in Chicago, Los Angeles, Detroit, Dallas, and recently put in a seven-hour marathon workshop in one day in New Orleans, but will return there for a more balanced schedule of several days.

Allen Rogers, a few years ago winner of several big artist prizes when Carl Friedberg entered him in Guild Auditions, is a seasoned performer who has traveled on tours this year from Buenos Aires in South America to Edmonton, Canada.

Miss Grace Barber served as adjudicator for the annual Bach Contest held by **Mrs. Ray Robosson** for her class in Detroit.

Charles Adams, entered for years in Guild Auditions by his mother, **Mrs. Shirley Adams** of Berkeley, has returned from study in Paris and opened the "Winter Season Series" of the Lucien Labaudt Art Gallery of San Francisco with three sonata recitals Jan. 24, 25, 26.

A Hollywood concern has just put out a new record album featuring **Elliot Griffis;** it is entitled "The Composer Plays Griffis."

A few years ago pianist **Norma Holmes** was entered by Carl Friedberg and won some big prizes in the artist class of the Guild. Now, as Mrs. Ervin Auchter she is the mother of two lively children, teaching at Middlebury College, filling some spring concert engagements, and enjoying the magnificent view from her new Burlington, Vt., home.

Martha Southern of Burlington, N. C., a former Guild pupil, has now finished the Westminster College at Princeton, and is teaching in the Southern School of Music, entering her own pupils in auditions. She is contralto soloist in her church. She had a world tour with the Westminster Choir.

Mrs. Elizabeth Z. Perry of New York, who is the "El" of the "Al-Jo-El Report Cards" (originated by herself with Alma Faust and Josephine Fry), said at a recent luncheon: "Pupils are accustomed to goals, examinations and report cards in academic and Sunday schools and thrive on all this in the music studio where the Guild provides the incentive—it makes pupils reach for achievement."

Alice Hamlet has built a new ranch house in Dorchester, Mass.

On Sight Reading

Miriam Gordon Landrum, who heads the Texas School of Fine Arts in Austin, in refering to a statement about sight reading in the MUSICAL COURIER, said: "I certainly approved of it. So many teachers, both famous and unknowns, think only of concert performances. I have always maintained that it is as necessary for a pianist to be able to read the great compositions of piano literature easily and with understanding as for the academic student to be able to read Shakespeare with understanding. If the colleges and music schools would have this goal in mind there would be improved results. No concert pianist is coming up with twelve years in public school and four years in college—there are not enough hours in the day for that. Reading music should be as much pleasure as reading books."

Evidently EUGENIA FOLLIARD *of Norfolk, above, is as alert as she is beautiful. When her pupils performed recently at the Norfolk Museum in honor of officers and wives of Supreme Allied Commander Atlantic and Nato Officials, each pupil was prepared with a contemporary work by a composer of the native land of each of the officers. Each student has won Guild honors and cash awards. L. to r., circling around Miss Folliard at the piano,* GERALDINE SAWYER, JEANNE STEINHILBER, SALLY CHAPMAN, LYNN BURY, SARA JO GRIFFIN, MARTHA LOU MASON, RONA ROTHENBERG, NANCY JACKSON, FRANCES BOWERS JONES, TERRY MAY PRICE, ANNE BALLARD.

Right, ADELAIDE MCKENNY, PAMELA STOVER, LAURIE TICEHURST, DOUGLAS BOWKER, *and* TOMMY STOVER, *pupils of Marjorie Haimbach of Philadelphia, were all soloists with the Delaware Valley Philharmonic Orchestra in a concerto program in December. Miss Haimbach says: "All of these students have been entering the National Guild Auditions since the beginning of their musical training and I know this fact has accounted for their successful achievement in other auditions as well. After the responsibility of performing a lengthy repertoire for Guild judges, the playing of a few concerto movements for an orchestral audition seems like a comparatively simple task to them." Simple or not, these very young people* (12-16) *all* won, *and they also take part in school and civic musical affairs of their localities.*

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BOOK REVIEWS

By HAROLD C. SCHONBERG

■ One of the fabulous musical books has recently been made available in reprint form. It is Charles Burney's *A General History of Music* (Dover Publications, 2 vols., 816 and 1096 pp., $12.50), which takes the reader through a tour of ancient music to the then brand-new art of 1789. Burney, whose long life extended from 1726 to 1814, was an English church organist for many years and did not seriously begin work on his great history until 1770. The first volume appeared in 1776, and three succeeding volumes came out during the next thirteen years. Burney, who was a friend of Dr. Johnson and who moved in exalted literary circles, was no mean stylist himself. Thus we get a book that is, in addition to being a monument of early musicology and an important source book, a delight to read.

It is a wonderful browsing book. Some of it, to be sure, is for the specialist or the antiquarian. Burney writes at length about the music of the Greeks, Egyptians, Hebrews, Romans, and naturally he did not have the advantages of later research. Many readers will be able to take these sections or leave them. But when Burney gets wrapped up in critical or esthetic problems, he is a delight; and when he writes about the music of his contemporaries he is fascinating. On the whole he had good taste. He admired Bach, Gluck, and Mozart (and there is in the appendix of this book a letter, dated 1805, in which Burney discusses Haydn and Mozart with real perspicacity). All kind of gossip about musical figures in London is here. Burney is also very strong on the Italian school. (He completely misjudged Gesualdo, though, finding his music "forced, affected and disgusting," the kind of music that can be "applauded only by ignorance, depravity or affectation").

One of the best parts of the History is the long discussion, in the second volume, of Italian opera in England. Burney introduces us to the composers who appeared there, including, of course, Handel, the singers who were popular, the castrati, and the plots of the operas themselves. There are musical examples showing what some of the great singers were capable of doing (one can only say "Wow!"). There are all sorts of side comments, such as his remarks on singers who attempted notes *in altissima:* "Such tricks, such *cork-cutting notes,* as they were once called by a musical lady of high rank, are unworthy of a great singer, and always give me more pain than pleasure. Such notes may become a Canary-bird; but they are not human. . . ." Thus says Burney, the most delightful of writers on music.

■ Current books on music have come in a varied assortment. One of the most valuable is Marc Pincherle's *Vivaldi: Genius of the Baroque* (Norton, 278 pp., $4.95). This is an abridgment, for the lay reader, of a monumental study in French by an eminent French scholar who knows more about Vivaldi than anybody alive. This book is part biographical, part a study of Vivaldi's stylistic aspects. Pincherle's remarks about the scholarly problems in playing Vivaldi should be read by all performing musicians, just as the study of Vivaldi's place in musical history (and his influence on his contemporaries) should be read by all intelligent music lovers. Another fine Norton book, this one, however, for the specialist or the student, is *The Notation of Medieval Music,* by Carl Parrish (Norton, 228 pp., $7.50).

On the lighter side is Francis Robinson's *Caruso: His Life in Pictures* (Studio Publications, in association with Thomas Y. Crowell Co., 160 pp., $6.50). Francis Robinson, an assistant manager of the Metropolitan Opera, is an instance of a square peg in a square hole if ever there was one. He is an opera buff of 24-carat purity. He loves opera, loves singing, and even loves the company of opera singers. And above all he loves Caruso. It must have taken him years and years to assemble the hundreds of photographs that make up this book, which is a pictorial biography bound by a slight running commentary. Naturally we start with photographs of Caruso's parents and birthplace. The first Caruso picture turns up when the tenor was about 20. He was skinny then, "like an anchovy," with a luxurious moustache, sensual lips and large, romantic eyes. By 1896 he was putting on a little weight. By 1903 he was the chubby, barrel-chested, thick-necked, cherubic-faced man we all remember so fondly from photographs. Robinson reprints photographs of Caruso in all his familiar roles and quite a few unfamiliar ones. Many of his great colleagues also turn up: Hempel, Farrar, Toscanini, Melba, Ponselle, Scotti, Bori, and others. Caruso's clever caricatures of himself and of friends are profusely used. An appendix, by John Secrist, gives a complete Caruso discography. Needless to say, all opera lovers will be missing something if they do not get this book.

■ The fourth *Opera Annual* edited by Harold Rosenthal (Lantern Press, 188 pp., $6.00) is joined by a new publication, *The Concert-Goers Annual,* edited by Evans Senior (Doubleday, 168 pp., $6.00). Both books are related, in that they have feature articles from contributors all over the world. Some of the contributions, especially the overseas ones, are patchy, others are long and thorough. Both books are in a way grab bags, but they do serve a purpose in presenting something of an overall picture, no matter how much the evaluations of some of the contributors are open to doubt.

Miscellaneous: A new edition of *The Musicians Guide* (Alpert Press, 864 pp.) is the largest ever. Contents include information about ASCAP, BMI, SESAC, booking agents, disc jockeys, record companies, music publications, critics and editors, festivals, manufacturers, educational institutions, concert managers, and goodness knows what else. An indispensable desk reference for anybody in the business. . . . Those who own William H. Seltsam's *Metropolitan Opera Annals* will rejoice in the news that the first supplement, covering the period 1947-57, is now available (Wilson, 115 pp., $3.50). The plan of the parent volume is followed: complete casts, photographs, dates of every performance within the span. . . . Gustave Reese's *Fourscore Classics of Music Literature* (Liberal Arts Press, 91 pp., $1.25) is a short "guide to selected original sources on theory and other writings on music not available in English, with descriptive sketches and bibliographical references." . . . *The March King and His Band,* by Kenneth Berger (Exposition Press, 95 pp., $3.00), is a short account of John Philip Sousa—really little more than an extended essay—with appendices containing a complete list of works, recordings, and a roster of personnel. . . . *Music Boxes: Their Lore and Lure,* by Helen and John Hoke (Hawthorn Books, 93 pp., $10.00), is a chatty account, heavily illustrated, of music boxes. A ten-inch LP disk of music-box tunes from the Bornand collection comes with the book. This would make a fine gift for a 12-year-old. . . . If you want to know how the composers of movie music go about it, look at *The Technique of Film Music,* written and compiled by Roger Manvell and John Huntley (Focal Press, 299 pp., $9.00). . . . The music section of the Department of Cultural Affairs of the Pan American Union, Washington, D. C., has recently issued three paper-back volumes entitled *Composers of the Americas.* The text, in English and Spanish, gives biographical information and lists of works. Thirty-four composers are represented, including Villa-Lobos, whose 727 works are listed one by one.

Publishers' Mart

SACRED — SECULAR

Leon Carson

Sacred

ONE THING MORE, arr. Myrtha B. Licht. The H. W. Gray Co., Inc. (Agents for Novello & Co., London), N. Y. $.22.

An interesting arrangement of a Syrian carol as an Easter anthem for five-part (SI & IIATB) mixed voices, with organ or piano accomp. The appropriate text by Carol McAfee Morgan includes frequent reference to the words "Kyrie eleison." Incidental soprano solo. Music is harmonically chordal, generally quiet, and ends on a well-executed "Alleluia" climax. Suitable for use by average church choir. Vocal range and tessitura easy. 5 pages.

CHRIST OUR LORD IS RISEN, Wilha Hutson. The H. W. Gray Co., Inc. (Agents for Novello & Co., London), N. Y. $.22.

An Easter carol anthem, with text by the composer, for 4-part (SATB) chorus. Organ accomp. Music is decidedly rhythmic in feeling and carries an air of spontaneity and victory. Certain portions a cappella ad lib. Normal singing range and tessitura; should be easily assimilated by average church choir. 6 pages.

HAIL THE VICTOR, Norman Stewart. Lorenz Pub. Co., Chicago, Ill. $1.25.

A complete and effective Easter choir cantata for 4-part (SATB) mixed voices, with text by Elsie Duncan Yale. The general musical line is straightforward and at times simple in style; it is melodious and makes for easy singing by average church choir. It is divided into nine sections, including full chorus, three-part chorus, soli, quartet, and trio. Organ accomp., with registrations clearly outlined. Normal vocal range and tessitura. 57 pages of music, with additional pages of text.

A CAROL, Ernst Bacon. Galaxy Music Corp., N. Y. $.22.

An unusual carol-form anthem for 3-part women's voices (SI & IIA), with old English text. Piano or organ accomp. Music is idiomatically contemporary, vigorous, and positive in style and ends with an impressive climactic "Hallelujah." Requires a strong soprano section capable of sustaining medium-high tessitura. Perf. time 2 min. 5 pages.

DROP, DROP, SLOW TEARS, Robert Graham. Canyon Press, Inc., East Orange, N. J. $.22.

A dignified Passiontide anthem for 4-part (SATB) mixed voices, in smooth, flowing style, with suitable text by Phineas Fletcher (1582-1650). The melodic vocal lines for all parts always adhere to a consistently easy range and tessitura. Organ accomp. 5 pages.

CHRISTUS FACTUS EST PRO NOBIS (Jesus Obedient), Felix Anerio 1560-1614). G. Ricordi & Co., N. Y. $.20.

An excellent Easter anthem edited by Zanon-Vené, for 4-part mixed voices (SATB). English text after II Philippians viii, 9 by Harold Heiberg. Latin text also included. To be sung a cappella; piano accomp. for rehearsal. Musically dignified in feeling and well ordered in contrapuntal style, with generally easy vocal range and tessitura. 4 pages.

EASTER FLOWERS ARE BLOOMING BRIGHT, Austin C. Lovelace. The H. W. Gray Co., Inc. (Agents for Novello & Co., London), N. Y. $.18.

A short, brightly moving, melodious carol for unison voices. Appropriate text by Mary A. Nicholson (1875). Organ or piano accomp. Vocal range and tessitura easy; suitable for use by large or small choir. 3 pages.

GOD IS ASCENDED (Ascension), arr. Robert Graham. Elkan-Vogel Co., Inc., Philadelphia. $.25.

A splendid Easter anthem for 4-part (SATB) mixed voices, the arrangement based on the old German tune "Den Himmel aufgefahren ist." Text by Henry More (1614-87). Piano or organ accomp. The combined music and text is inspirational, much of the former being solid, well-harmonized, full choral composition, wtih occasional short tenor section solo parts. Occasional portions a cappella; impressive "Alleluya" conclusion. Vocal range and tessitura normal. 9 pages.

TEN PRELUDES ON HYMN TUNES IN FREE STYLE, Camil Van Hulse (Op. 85). Carl Fischer, Inc., N. Y. $1.50.

A clearly printed and important collection of hymn tunes arranged for organ use as preludes. Hammond registration. There are ten preludes: Solemn Entry; Vesper Meditation; Trope; Imitazione a due Sopra. C. F.; Introit; Contrapunctus; Lament; Sicilienne; Toccatina; Sortie. The original hymn compositional lines are outlined in simple form as a preface to each prelude.

HOW LOVELY ARE THY DWELLINGS, Samuel Liddle. Boosey & Hawkes, Inc., N. Y. $.25.

Kenneth E. Runkel has made an excellent arrangement of the original sacred song of same title, for junior, intermediate, and senior choirs. The familiar text is from Psalm 84. Organ accomp. Opens with soprano or tenor solo; also provides for baritone solo. Music is well suited to vocal limitations of the participating voices. 11 pages.

HANS W. HEINSHEIMER *was recently appointed director of publications for N. Y. music publishing firm of G. Schirmer.*

Secular

STAY, TIME, A WHILE THY FLYING, John Dowland (1612). Boosey & Hawkes, N. Y. $.20.

This charming old song is transcribed from the original edition by Peter Warlock and Philip Morris for 4-part (SATB) choral body. The vocal lines are well within the range and tessitura limitations of the average singer. Piano accomp. 3 pages.

(*Continued on page* 39)

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THE DANCE

By ROSALYN KROKOVER

■ An announcement from the Lincoln Center for the Performing Arts concerning its program for dance has great significance. The Center has named a thirteen-member advisory council for the dance "as the nucleus of the governing body that will select or create an autonomous dance institution to represent the art in the Center." The names are representative of a good cross section of those who have been chiefly responsible for the development of dance in America during the last two decades. Spokesmen for ballet, modern dance, and dance in education are all included.

Dr. George D. Stoddard, dean of the New York University School of Education, has been selected by John D. Rockefeller, 3rd, president of the Center, to serve as temporary chairman of the council. New York University, it should be noted, was among the first in the country to recognize the dance as a major subject in the curriculum. Ballet Theatre is represented by Lucia Chase and Blevins Davis (Mr. Davis is the president of the Ballet Theatre Foundation); the New York City Ballet has its Lincoln Kirstein; Ballet Russe de Monte Carlo has Julius Fleischmann; Martha Graham will be a strong force for the moderns; Doctors William Schuman (Juilliard) and William Kolodney (YM&YWHA) will be strong for dance in education; and the remaining names—Reginald Allen, Doris Duke, Mrs. S. Hallock duPont, Joseph Martinson, and Edgar B. Young —will certainly make strong contributions according to their beliefs.

The advisory council will function as the nucleus of the governing body that will select or create a resident company for the Lincoln Center Dance Theatre (scheduled to be completed in 1963); cooperate with the Center's campaign committee in seeking funds for the construction of the theater and for the creative artistic development of the dance organization; and assist in the planning of the theater.

■ Dance is also gaining recognition with awards. The Seventh Annual Capezio Dance Award went to Alexandra Danilova this year, and with it a check for $1,000. Prevoiusly the figure had been $500. *Dance Magazine* also doubled the number of prizes for its award, citing four recipients instead of two. Its award, in the form of a silver sculpture, is given to those who the magazine's staff feels have made the most significant contribution to dance during the year. The recipients were Alicia Markova (for her performances in "Orfeo ed Euridice" at the Metropolitan Opera), Jerome Robbins (for his choreographic direction in "West Side Story"), Lucia Chase (for the Ballet Theatre Workshop performances), and Jose Limon (for his State Department—ANTA European tour).

A newcomer, although actually the first of this season, to join the annual awards, is the Federation of Jewish Philanthropies of New York. At a fund-raising luncheon at the Waldorf-Astoria, Mrs. Richard Rodgers presented a plaque to John Martin, dance critic of *The New York Times*, for "his outstanding contribution in helping to develop an understanding and enjoyment of the dance in this country." And, under the direction of Helen Tamiris, a program of international dances was performed. Next year the Federation plans to present its second International Festival of Dance.

SECULAR, *continued from p. 38*

EPITHALAMION, R. Vaughan Williams. Oxford University Press, N.Y. $3.00.

This is a remarkable work in cantata form for baritone solo, chorus, and small orchestra. The impressive text is by Edmund Spenser. The cantata is based on the masque "The Bridal Day." It is divided into eleven sections, including a prologue. Piano accomp., with flute and strings. The music of many moods has merit in its colorful style and general compositional values, all combined with a melodious appeal.

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